



The Current Status and Musical Characteristics of "Chuangdong Zhu Qin" in
Chongqing Municipality, China

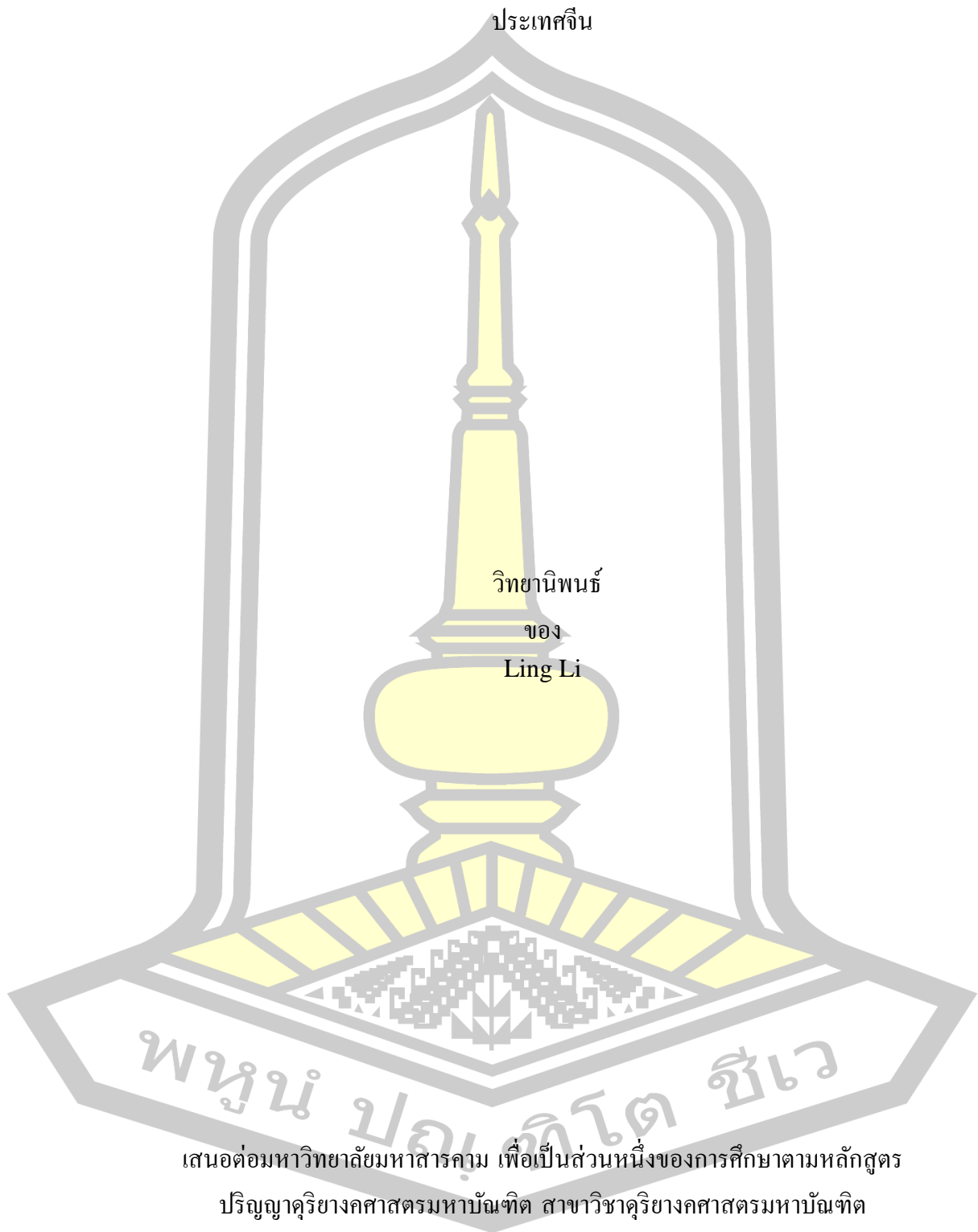
Ling Li

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

April 2024

Copyright of Mahasarakham University

สถานะการณ์ปัจจุบันและลักษณะทางดนตรีของ "ฉวนตง จู ฉิน" ในเขตเทศบาลเมืองฉงชิ่ง
ประเทศจีน



เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาคุริยางคศาสตรมหาบัณฑิต สาขาวิชาคุริยางคศาสตรมหาบัณฑิต

เมษายน 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Current Status and Musical Characteristics of "Chuandong Zhu Qin" in
Chongqing Municipality, China

Ling Li

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

April 2024

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Asst. Prof. Narongruch
Woramitmaitree , Ph.D.)

Advisor

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

Committee

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

Committee

(Asst. Prof. Awirut Thotham ,
Ph.D.)

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

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

Dean of College of Music

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

Dean of Graduate School

พหุ มั ฒ น์ ปณ ทั ต ชี เ ว

TITLE	The Current Status and Musical Characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China		
AUTHOR	Ling Li		
ADVISORS	Assistant Professor Weerayut Seekhunlio , Ph.D.		
DEGREE	Master of Music	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

This study focuses on the current status and musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China. The study's qualitative research method involved conducting interviews and observations. The results of the study are as follows:

Chuandong Zhu Qin, a traditional folk art from eastern Sichuan, serves as a cultural beacon, embodying rich social functions and reflecting societal development. Through bold innovations, including standing singing and dynamic stage presentations, artists have revitalized performances, celebrating contemporary themes while preserving cultural heritage. This art form also educates, promoting moral sentiments and aesthetic appreciation. With flexible expression techniques and collaborations with symphony orchestras, Chuandong Zhu Qin remains a dynamic and culturally significant art form, bridging traditions with modern audiences.

Chuandong Zhu Qin is characterized by analyzing three songs, including "Hua Zi Liang Chuan Qi" and "Yue Xia Pan Diao," which exemplify the rich tradition and artistic innovation of Chuandong Zhu Qin's singing. Rooted in historical narratives and legendary tales, these compositions blend traditional melodies with contemporary storytelling techniques, showcasing the emotional depth and cultural nuances of their subjects. Through intricate melodies, varied rhythms, and dynamic textures, the songs vividly portray the characters' struggles, triumphs, and complex emotions. Moreover, the use of traditional singing techniques, such as moistening cavities and running, adds layers of authenticity and charm to the performances, elevating them to a truly captivating musical experience.

Keyword : Chuandong Zhu Qin, Development, Music Characteristics, Chongqing

ACKNOWLEDGEMENTS

As my time at Maharakham University ends, I reflect on the enriching experiences and invaluable moments that have marked this journey. The unwavering support and guidance from mentors, friends, and family were pivotal in completing this paper. I am deeply grateful for the warm and encouraging environment surrounding me throughout this academic chapter.

Firstly, I extend my heartfelt gratitude to my advisor, Asst. Prof. Dr. Weerayut Seekhunlio, whose expertise and insightful guidance were the lighthouses guiding me through the academic research seas. Your constant encouragement and constructive feedback emboldened me to explore new academic territories and elevated my thesis to higher standards. Your dedication and meticulousness have profoundly impacted my scholarly development. I am equally thankful to Asst. Prof. Dr. Narongruch Woramitmaitree, Asst. Prof. Dr. Pittayawat Pantasri, and Asst. Prof. Capt. Dr. Awirut Thotham, whose invaluable insights and contributions significantly enhanced the caliber of my work. Their wisdom and suggestions were crucial in refining my research.

The knowledge and perspectives shared by scholars, artists, and administrators during the interview have immensely enriched my study, adding substantial depth and context to my exploration of Chuandong Zhu Qin's inheritance and performance techniques. I must express my deepest appreciation to my peers and the academic community at Maharakham University for their continuous support and camaraderie throughout my master's journey. Their encouragement and friendship have been a constant source of strength.

Lastly, my eternal gratitude goes to my family, whose steadfast love and support have been my stronghold. Their unwavering belief in my abilities and aspirations has been a constant source of motivation. I am fortunate to have encountered such outstanding educators and colleagues who have significantly shaped my academic and personal growth. I am profoundly grateful for the lessons learned and the skills acquired under their tutelage. My gratitude extends beyond words, and I wholeheartedly thank everyone who contributed to this significant phase of my life. Thank you all for your indispensable support and guidance.

F

Ling Li

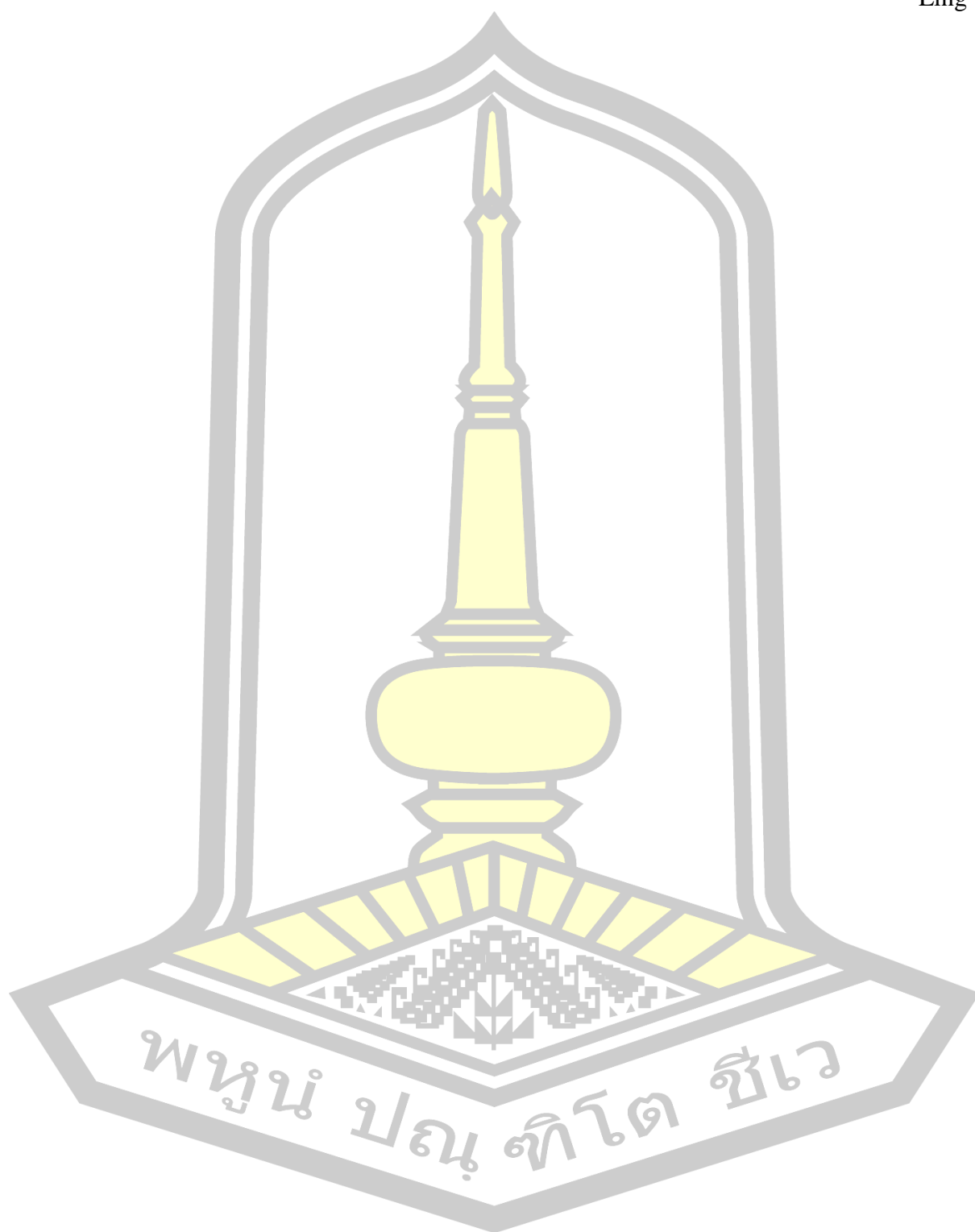
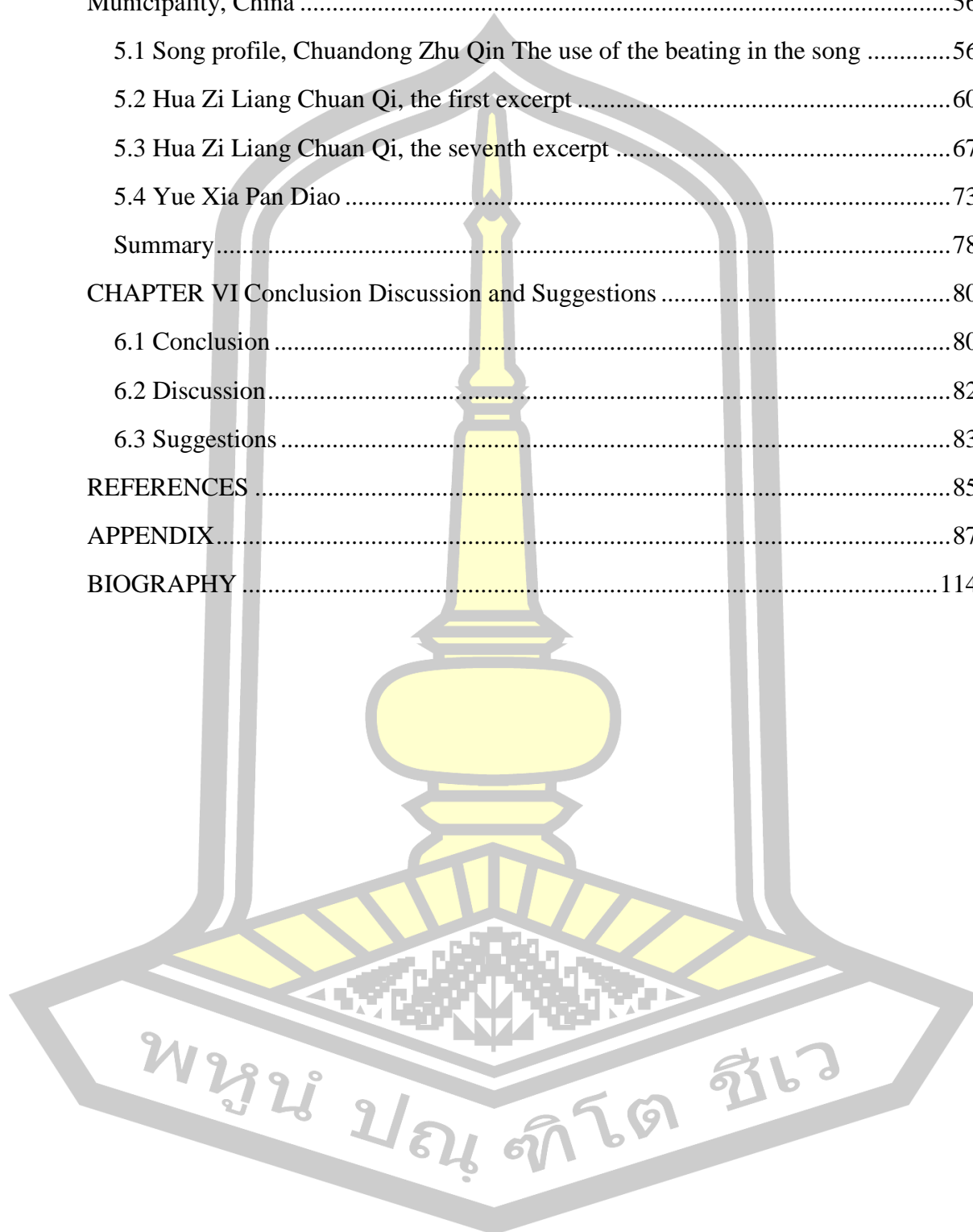


TABLE OF CONTENTS

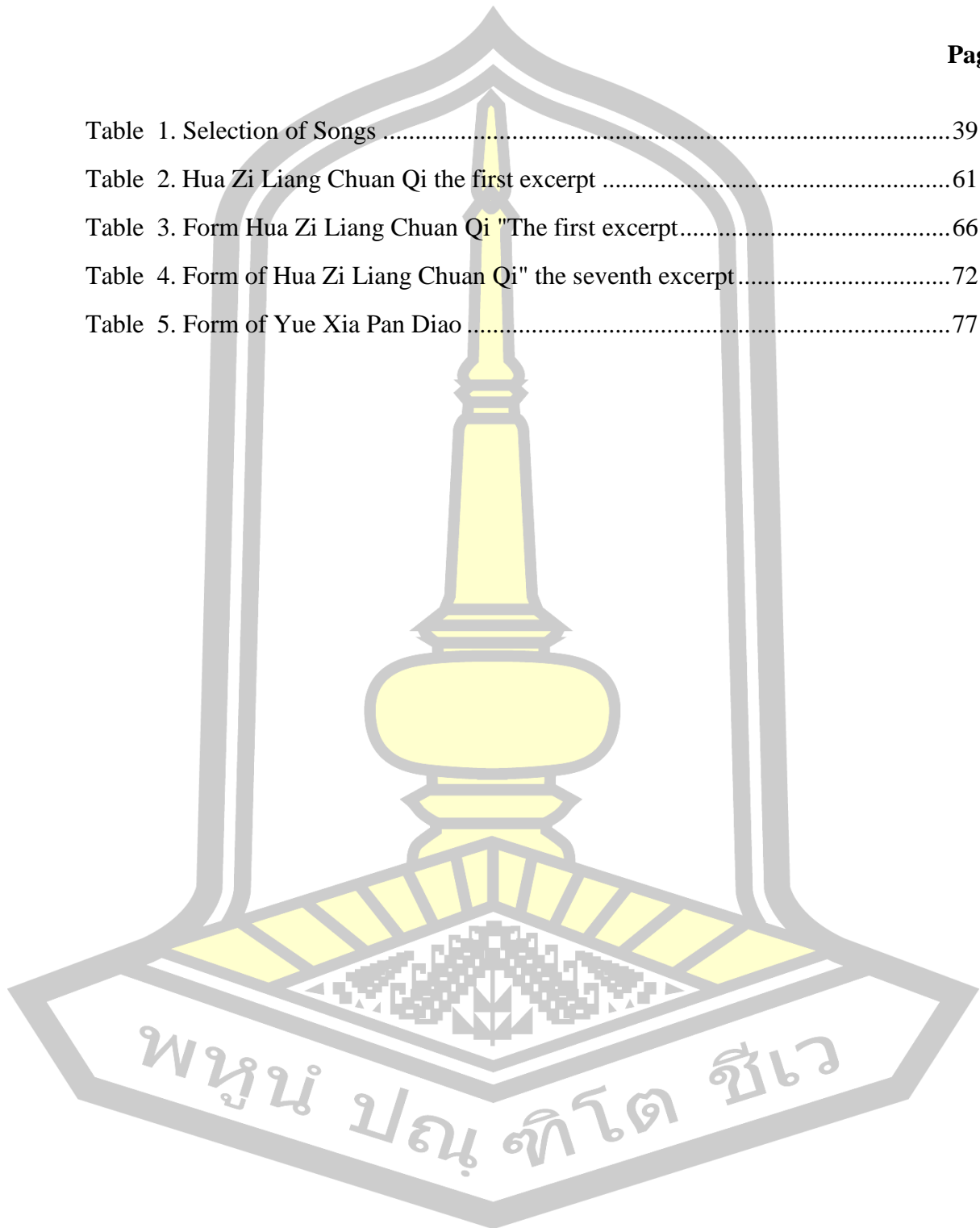
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I Introduction.....	1
1.1 Research Background.....	1
1.2 Research Objectives.....	3
1.3 Research Questions.....	3
1.4 Research Benefit.....	3
1.5 Definition of Terms.....	3
1.6 Conceptual Framework.....	4
CHAPTER II Literature Review.....	5
2.1 The General Knowledge of Chuandong Zhu Qin.....	5
2.2 The Knowledge of Wanzhou District, Chongqing Municipality, China.....	26
2.3 The Theory Used in Research.....	28
2.4 Documents and Related Research.....	29
CHAPTER III Research Methodology.....	33
3.1 Research Scope.....	33
3.2 Research Process.....	35
CHAPTER IV The Current Status of "Chuandong Zhu Qin" in Chongqing Municipality, China.....	43
4.1 Social Function.....	43
4.2 Artistic Value.....	46
4.3 Performance Form.....	49
Summary.....	54

CHAPTER V The Musical Characteristics of "Chuangdong Zhu Qin" in Chongqing Municipality, China	56
5.1 Song profile, Chuandong Zhu Qin The use of the beating in the song	56
5.2 Hua Zi Liang Chuan Qi, the first excerpt	60
5.3 Hua Zi Liang Chuan Qi, the seventh excerpt	67
5.4 Yue Xia Pan Diao	73
Summary.....	78
CHAPTER VI Conclusion Discussion and Suggestions	80
6.1 Conclusion	80
6.2 Discussion.....	82
6.3 Suggestions	83
REFERENCES	85
APPENDIX.....	87
BIOGRAPHY	114



LIST OF TABLES

	Page
Table 1. Selection of Songs	39
Table 2. Hua Zi Liang Chuan Qi the first excerpt	61
Table 3. Form Hua Zi Liang Chuan Qi "The first excerpt.....	66
Table 4. Form of Hua Zi Liang Chuan Qi" the seventh excerpt.....	72
Table 5. Form of Yue Xia Pan Diao	77



LIST OF FIGURES

	Page
Figure 1. Chinese Chuandong Zhu Qin	6
Figure 2. Chinese Chuandong Zhu Qin teach school	7
Figure 3. Chinese Chuandong Zhu Qin perform	7
Figure 4. Exploded View of Sichuan Eastern Chuandong Zhu Qin in China	8
Figure 5. simple board-Chi	9
Figure 6. Simultaneously strike out the simple board and the piano tube.-Cang	9
Figure 7. Finger tapping on the edge of the piano tube.-dong	10
Figure 8. Finger playing at the edge of the piano barrel.- Park Longdong	10
Figure 9. The traditional playing style of the Zhu Qin Commonly used rhythm type	11
Figure 10. The founder of the eight immortals across the sea Holding Chuandong Zhu	11
Figure 11. Taoism used Chuandong Zhu Qin	15
Figure 12. Chuandong Zhu Qin in Sit and singin the teahouse	16
Figure 13. Chuandong Zhu Qin in Performance at the folk dock	17
Figure 14. Chuandong Zhu Qin As a common people's preaching exchange	18
Figure 15. Chuandong Zhu Qin Integrate into the music to form a small team	19
Figure 16. Chuandong Zhu Qin Join the accompaniment of live folkmusic to	21
Figure 17. Chuandong Zhu Qin Add the folk tune to perform	21
Figure 18. Chuandong Zhu Qin artist performs a single rap story performance	22
Figure 19. Chuandong Zhu Qin artist performs a single rap story performance	23
Figure 20. Chuandong Zhu Qin Show on stage in the form of a character opera	24
Figure 21. The Chongqing in China map	34
Figure 22. Map of Wanzhou District, Chongqing Municipality, China	35
Figure 23. Pan Guangzheng	37
Figure 24. Guofu Liu	38

Figure 25. Three Gorges Quyi Chuandong Zhu Qin Troupe was established as the professional performance team take part	44
Figure 26. Three Gorges Quyi Chuandong Zhu Qin Troupe was established as the professional performance team take part	48
Figure 27. The Three Gorges Quyi Chuandong Zhu Qin Sing and dance with innovation. Show it at the Chongqing Grand Theater.	52
Figure 28. Three Gorges Quyi Chuandong Zhu Qin Sing and dance with innovation. Show it at the Wanzhou Grand Theater.	52
Figure 29. the Three Gorges Quyi Chuandong Zhu Qin Sing and dance with innovation. Show it at the Wanzhou Grand Theater.	52
Figure 30. The New Year concert of the Three Gorges Quyi Orchestra and the National Symphony Orchestra	54
Figure 31. The New Year concert of the Three Gorges Quyi Orchestra and the National Symphony Orchestra	54
Figure 32. The rhythm type of the introduction part is also known as the grand prelude.....	58
Figure 33. also known as "small board" or "small appearance," is generally used to transform scenes and characters' appearances.	58
Figure 34. The basic rhythm of the Zhu Qin piano beat between singing.....	59
Figure 35. The rhythm type of Zhu Qin beating in a martial arts fight	59
Figure 36. used for female horns appear the rhythm of the type	59
Figure 37. used for walking or finding people The rhythm of the type.....	60
Figure 38. Phoenix nodded, used for the happy, lively plot. rhythm type.....	60
Figure 39. " Hua Zi Liang Chuan Qi " the first excerpt singing video	61
Figure 40. music rhythm tightening, pitch unchanged	63
Figure 41. music rhythm tightening, pitch unchanged Singing video	63
Figure 42. The door in the middle of the phrase uses anon-strict molding advance ..	64
Figure 43. The door in the middle of the phrase uses anon-strict molding advance Singing video	64
Figure 44. sections also have a rhythm connecting small accessories connect the rhythm of the quarter texture and its 111-section body	65

Figure 45. sections also have a rhythm connecting small accessories connect the rhythm of the quarter texture and its 111-section body Singing video.....	65
Figure 46. " Hua Zi Liang Chuan Qi" the seventh excerpt singing video.	67
Figure 47. section small door used b phrases 37 sections of music elements	69
Figure 48. section small door used b phrases 37 sections of music elements	69
Figure 49. The final a2 phrases as the theme of the change, reproduce phrase starting	70
Figure 50. The final a2 phrases as the theme of the change, reproduce phrase starting	70
Figure 51. eight, 8 after 16 dynamic rhythms, also added music power for the development of music.	71
Figure 52. eight, 8 after 16 dynamic rhythms, also added music power for the development of music. Singing video.....	71
Figure 53. Yue Xia Pan Diao Singing video.....	73
Figure 54. four notes rhythm is given priority to, a small amount of joined the big point and the big point before 16 music rhythm	74
Figure 55. four notes rhythm is given priority to, a small amount of joined the big point and the bigpoint before 16 music rhythm Singing video.....	75
Figure 56. the seven jumps in the 34 bars and the pure five degree jump in the 38 bars	75
Figure 57. The seven jumps in the 34 bars and the pure five-degree jump in the 38 bars add impetus to the development of the music Singing video.....	76
Figure 58. every two phrases in the connection of percussion percussion as texture.	76
Figure 59. every two phrases in the connection of percussion percussion as texture.	77
Figure 60. Interview with Guangzheng Pan, the national inheritor of the informant	109
Figure 61. Interview with Guangzheng Pan, the national inheritor of the informant	109
Figure 62. Interview sandong Chuandong Zhu Qin production	110
Figure 63. Interview sandong Chuandong Zhu Qin production	110
Figure 64. The author himself Study and participate Chuandong Zhu QinS tudy and participate.....	111

Figure 65. The author himself Study and participate Chuandong Zhu Qin Study and 111

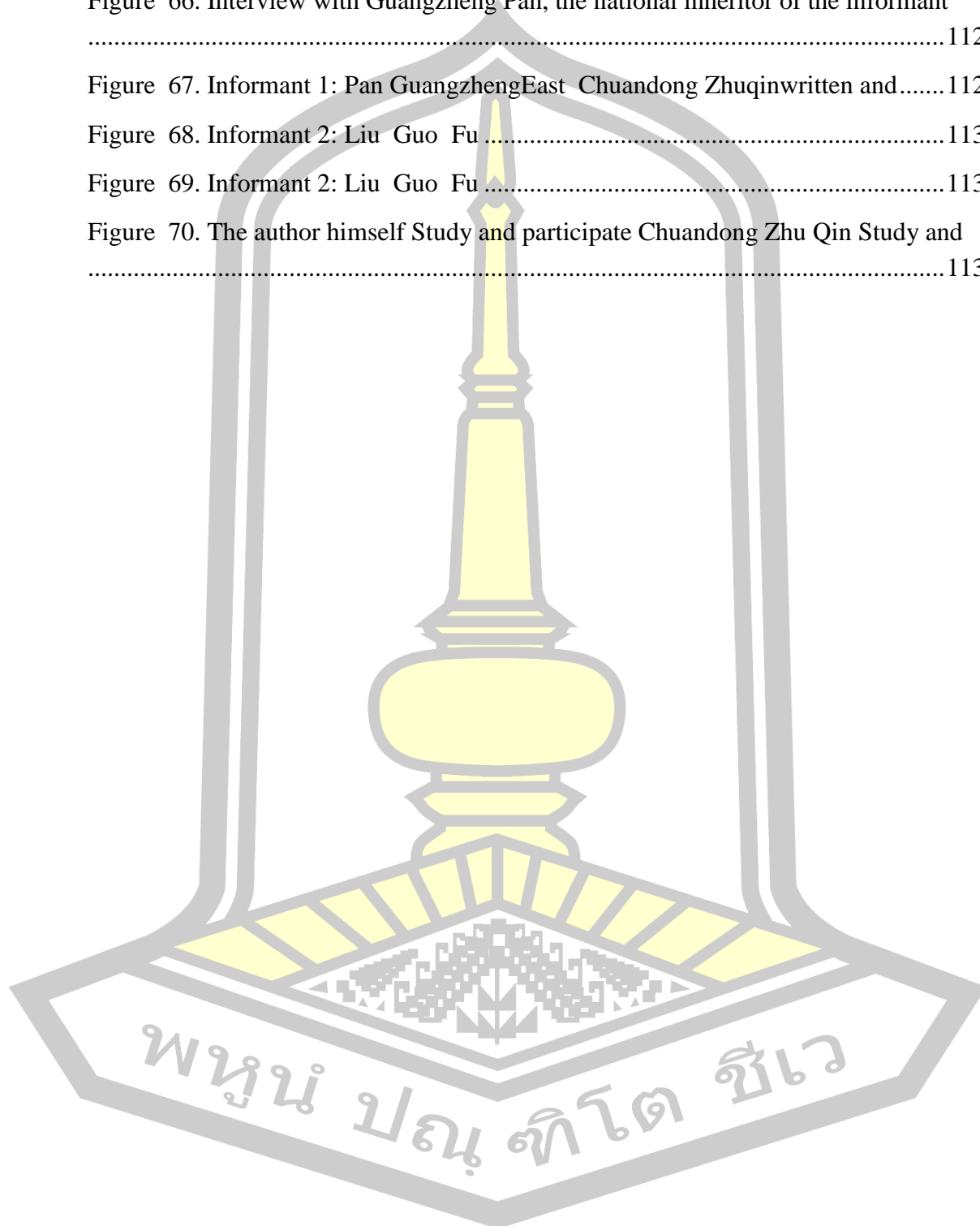
Figure 66. Interview with Guangzheng Pan, the national inheritor of the informant 112

Figure 67. Informant 1: Pan Guangzheng East Chuandong Zhu Qin written and 112

Figure 68. Informant 2: Liu Guo Fu 113

Figure 69. Informant 2: Liu Guo Fu 113

Figure 70. The author himself Study and participate Chuandong Zhu Qin Study and 113



CHAPTER I

Introduction

1.1 Research Background

Chuandong Zhu Qin's art is one of the treasures of the forest of Chinese national art, is one of more than 400 kinds of folk art in China, is one of the national intangible cultural heritage protection projects. At first, it was only used in Taoist preaching in the form of folk oral literature, and began to praise the piano. After a long period of development and evolution, a unique traditional art form was formed (Wu Kaya & Zhang Kexian, 2011).

Chuandong Zhu Qin in eastern Sichuan has a long history, rich heritage, harmonious rhyme, and beautiful lyrics, which can be said to be the epitome of folk rap art in eastern Chongqing. In the early years, Chuandong Zhuqin artists mostly made a living; this form can be seen in the teahouse restaurant every day; all tea guests, almost everyone love to listen to, and everyone can sing. Its props are simple, the performance does not choose the venue, the field, the field, the small courtyard, the intersection, the station, the wharf and the regular stage can be performed. The performers can be many or few, but men and women, or pure men or women. You can sing, stand and walk (Li Jie,2017).

Chuandong Zhu Qin (Chongqing) is a form of folk art popular with the people in the Three Gorges Reservoir Area of Chongqing, which contains important historical, artistic, humanistic, and practical values. In 2006, it was selected as the first batch of the municipal intangible cultural heritage list in Chongqing, and it was approved as the second batch of the national intangible cultural heritage protection list. East Chuandong Zhuqin occupies an important position in Wanzhou, Bayu and even the country. Saving the Zhu Qin in eastern Sichuan will play an important role in promoting the construction of spiritual civilization in Bayu area, enriching the cultural life of the masses, improving the appreciation level of the masses, promoting the all-round development of art and building a harmonious society. In the history of Chinese rap, there are common crosstalk, Pingtan, fast books, allegro, money board,

etc., while Sichuan Zhu Qin has another charm. Its stone and beautiful singing, which is a rare kind of rap art (Tao Lipan 2008).

The Chuandong Zhu Qi tradition boasts a rich repertoire of at least 300 sections, primarily preserved by dedicated fans and folk artists in Wanzhou District. These artists, including Xiang Deyuan, Liu Guofu, Jin Tongquan, Fu Kaiguo, Jiang Qizhi, and Jiang Yuanwan, treasure and meticulously preserve these plays. Many of these stories are inspired by the "Romance of The Three Kingdoms," such as "Red Cliff Fierce Soldier," "Huarong Put Cao," "The Plate Sable," "Hunting," "Dou Son," "Boat Borrow Umbrella," "Water Flood Jinshan," "Shi Lin Tower," "Xiang Zi Wife," "Zhuangzi Play Wife," "Tooth Stroke," and "Harp Tomb." These plays cover many themes and offer well-crafted, structurally sound narratives with rich language and detailed character descriptions. Some characters, like Kan Ze, Zhao Yun, Cao Cao, and Qin Xianglian, are brought to life vividly, adding to their literary value. This collection represents a precious heritage of folk art (Shi Rongliang 1996).

Chuandong Zhu Qin is a traditional Sichuan quyi art form with roots tracing back to Henan. It gained popularity during the early Qing Dynasty when Taoist singers used it for street performances. This unique art combines prose and rhyme, featuring solo performances where artists portray various characters through vocal variations and emotions. The repertoire includes famous works like "The Three Kingdoms" and "The Other Kingdoms" along with shorter pieces like "The Records of the Pipa" and "Mulan." After founding the People's Republic of China, efforts were made to preserve and publish traditional Chuandong Zhu Qin programs, ensuring its cultural legacy (Wu Kaya & Zhang Kexian, 2011).

This research primarily examines the current status and characteristics of the music performance known as "Chuandong Zhu Qin." The researchers aim to enhance the comprehension of the developmental history of the Chuandong Zhu Qin, thereby fostering a greater appreciation for its artistic value and musical attributes. Additionally, they seek to facilitate the understanding of Chuandong Zhu Qin's playing and singing and encourage its study among a wider audience.

1.2 Research Objectives

1.2.1 To investigate the current status of "Chuandong Zhu Qin" in Chongqing Municipality, China

1.2.2 To analyze the musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China

1.3 Research Questions

1.3.1 What is the current status of "Chuandong Zhu Qin" in Chongqing Municipality, China?

1.3.2 What are the musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China?

1.4 Research Benefit

1.4.1 We can know the current status of "Chuandong Zhu Qin" in Chongqing Municipality, China.

1.4.2. We can know the musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China

1.5 Definition of Terms

1.5.1 Chuandong Zhu Qin refers to traditional quyi folk art form spread in Chongqing, The actor holds the Zhu Qin tapping and rapping the story, singing with speaking.

1. 5.2 The development refers to the development of Chuandong Zhu Qin in eastern Chongqing, which is mainly divided into three stages: 1. Origin (1817- 1944), 2. Prosperity (1954- 1989), 3. The transition period(1995-2024), the evolution of Chuandong Zhu Qin in eastern Sichuan, and the development of eastern Chuandong Zhu Qin in Wanzhou County.

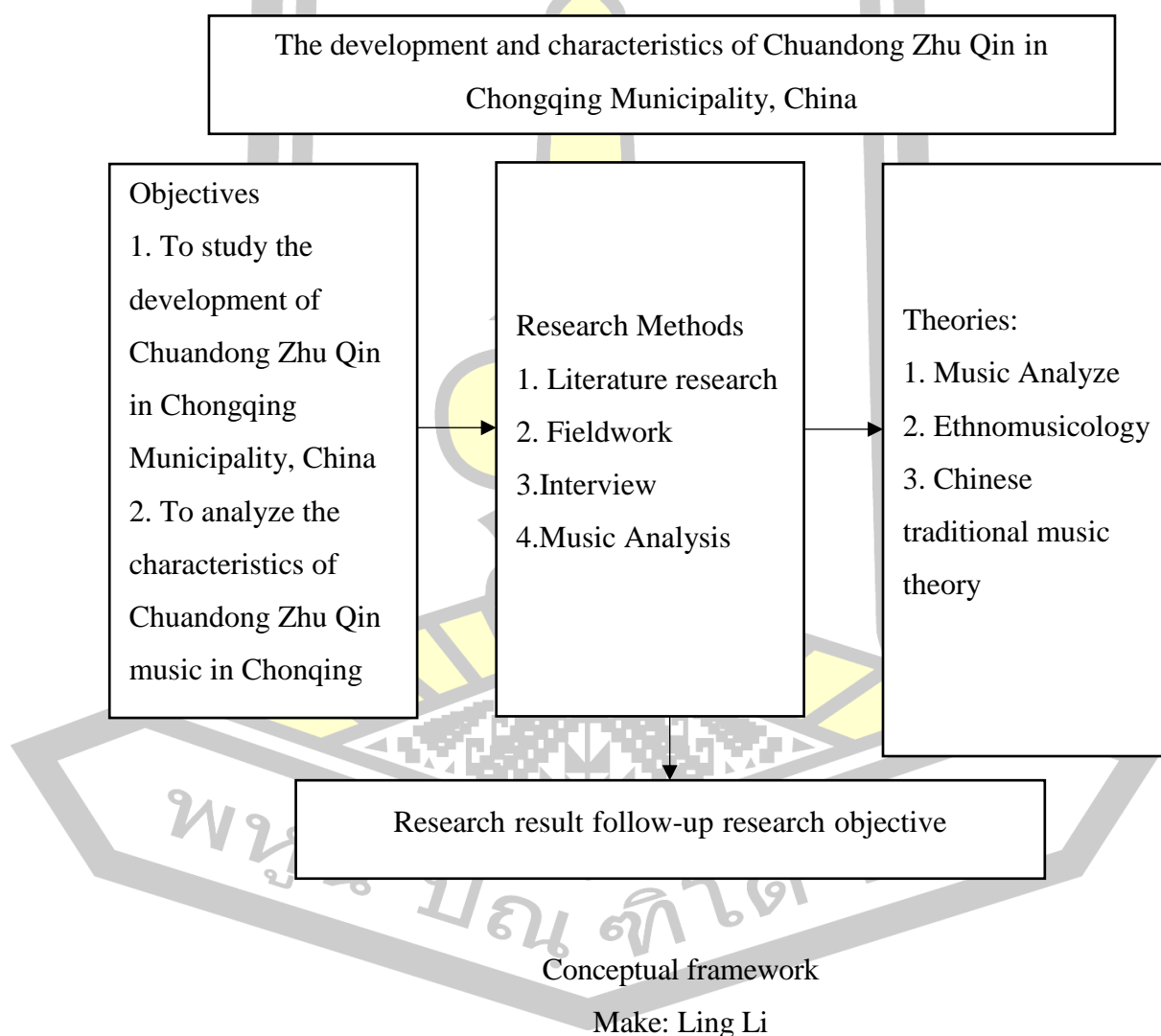
1.5.3 Current status refers to the current situation of each period, which is analyzed from the following three aspects : social function, artistic value, and Performance form.

1.5.4 The characteristics refer to the analyze musical of Chuandong Zhu Qin are rhythm, Melody, Harmony, Texture, Form, Tone, and Color.

1.5.5 Music performance characteristics refer to the vocal singing part, singing with speaking. Except for chanting white, singing is called singing. Singing occupies a place in opera music, the portrayal of the character in the drama.

1.6 Conceptual Framework

This focuses on the Chuandong Zhu Qin in Chongqing, China. Data were mainly obtained through four research methods: literature, field visits, interviews, and music analysis. These data can be interpreted using human biology, musicology, sociological, communication, and conservation theories.



CHAPTER II

Literature Review

Research on the current status and musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China. The researchers consulted the document to obtain the most comprehensive information in this paper. Review various documents based on the following topics:

- 2.1 The General Knowledge of Chuandong Zhu Qin
- 2.2 The Knowledge of Wanzhou District, Chongqing Municipality, China
- 2.3 The Theory Used in Research
- 2.4 Documents and Related Research

2.1 The General Knowledge of Chuandong Zhu Qin

2.1.1 Introduction to the Chinese Chuandong Zhu Qin :

The main instrument of the Chuandong Zhu Qin is a jointed Chuandong Zhuqintube that is about three feet long and about two inches in diameter, with no joints being the best. The qin tube must be processed and refined from Cizhu, which is used for fishing. Generally, the sound and size of the Chuandong Zhuqinare are determined based on its thickness. The bamboo is slightly shorter in thickness and slightly longer. The general length is about 750 millimeters, and the caliber thickness is 40-50 millimeters. One end of the tube is covered with a pig's small intestine membrane and a pig's heart protecting oil skin. Fingers tapping on the intestinal skin can make a "pound by pound" sound, a simple sound. In addition, there is a pair of Chuandong Zhu Qin boards about two feet five in length and more than five centimeters wide, called simple boards. When performing, tap slowly or quickly according to the rhythm of the plot, and strive to strike freely and attentively to produce a pleasant sound. This tapping technique helps to enhance the environment and atmosphere, enriching the content of the performance (Figure 1) (Hongwei Liu, 2008).



Figure 1. Chinese Chuandong Zhu Qin

Source: Ling Li

There are two types of props: Chuandong Zhu Qin and Chuandong Zhu Qin board : Chuandong Zhu Qin production: The material must be processed and refined from fishing catfish produced in Sichuan Dazhu. Production process: Take Chuandong Zhu Qin → Cut branches → Peel → Remove core → Wrap in silk → Apply raw lacquer → Scrape thin pig small intestine and cover with qin. The length of the qin tube is generally determined by the thickness and scale of .Chuandong Zhu Qin is roughly shorter, while Chuandong Zhu Qin is slightly longer. The general length is about 750 millimeters, and the caliber is 40-50 millimeters. It is best to have a seamless cylinder body. A pair of simple boards (i.e. two Chuandong Zhu Qin boards with a length of about 1 meter), with a curved top. During the performance, tap according to the rhythm of the plot, either slowly or slowly, to achieve ease of tapping, mind to mind, and pleasing to the ear. The production and reform of Chuandong Zhu Qin should focus more on materials. The changes of the times and social progress have promoted the transformation of "fishing drums" from wood to Chuandong Zhu Qin. Now "plastic" Zhu Qin has gradually replaced Chuandong Zhu Qin . The "Chuandong Zhu Qin" will also change with the passage of time and scientific progress, and there may also be metal "Zhu Qin", where the intestinal skin (skin) is

transformed into "cellophane" or "plastic paper", and eventually natural materials will be replaced by artificial materials. In a word, everything should be done from an anesthetic perspective, requiring a louder and more beautiful tone. The Chuandong Zhu Qin has the characteristic of one person with multiple horns and cannot only be performed by one person but also be mixed with folk music such as the pipa, sanxian, yangqin, dahu, gaohu, erhu, etc. The Zhu Qin has a large space for lyrics, which can be sung according to the book or performed on-site, singing about mountains and rivers, singing about the motherland, singing about the joys and sorrows of the world, and singing about the new look of the times (Figure 2-4) (Qiongxiang Guang, 2013).



Figure 2. Chinese Chuandong Zhu Qin teach school

Source: Ling Li (2022)



Figure 3. Chinese Chuandong Zhu Qin perform

Source: Ling Li (2023)

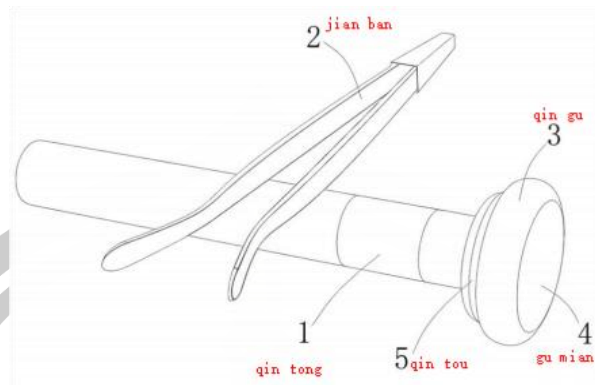


Figure 4. Exploded View of Sichuan Eastern Chuandong Zhu Qin in China

Source: <https://mp.weixin.qq.com/s/vhBZalpoLsX9dHh7O0mWmw> (2022)

2.1.2 Chuandong Zhu Qin Basic playing

Chuandong Zhu Qin instruments are accompaniment instruments with a simple board and fishing drum. Hold the simple board with the left hand and embrace the fishing drum, the right hand hit the fishing drum, and hold the simple board with the lefthand.

Click and write the word spectrum as "ruler". Fishing drum techniques are more, and according to the local dialect, the name is not unified, more the same with Next several kinds: Play: in, ring finger hit, the word spectrum for "factory". Beat: food, in, ring finger tap, the word spectrum for "when". Hook: The middle and ring fingers heavily hit the drum edge; the word spectrum is "winter" (single ring). Ruler: hitting a simple board.---Chi(Figure 5).





Figure 5. simple board-Chi

Source: Ling Li

Warehouse: Simultaneously strike out the simple board and the piano tube.
Cang (Figure 6).

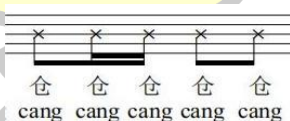


Figure 6. Simultaneously strike out the simple board and the piano tube.-Cang

Source: Ling Li

Winter: Finger tapping on the edge of the piano tube.-dong (Figure 7).



Figure 7. Finger tapping on the edge of the piano tube.-dong

Source: Ling Li

Park: Finger playing at the edge of the piano barrel.-- Park long dong (Figure 8).



Figure 8. Finger playing at the edge of the piano barrel.- Park Longdong

Source: Ling Li

2.1.3 Chuandong Zhu Qin of the striking rhythm used

The traditional playing style of the Zhu Rhythm synthesis :

Chi · Park Longdong | Cangdong | Chi · Park Longdong | Cangdong
| Cangcangcangcang | Cangcangcang | Cangcang | Cangcang | Cangcang | Chi · Park
Longdong | Chi Winter Chi | Chi · Park Longdong | Chi Winter Chi | Cang · Park
Longdong | Cang · Park Longdong | Cang · Park Longdong | Cang · Cang Chi Cang |
Cangcang | (Figure 9).



Figure 9. The traditional playing style of the Zhu Qin Commonly used rhythm type

Source: Ling Li

2.1.2 The Origin of Chuandong Zhuqin in China(Figure 10) :



Figure 10. The founder of the eight immortals across the sea Holding Chuandong Zhu
Qinin

Source:[https://m.baidu.com/sf/vsearch\(2022\)](https://m.baidu.com/sf/vsearch(2022))

Currently, there are two major schools of Zhu Qin in Sichuan: the Yangqin tune (also known as the Chengdu tune or the Western Sichuan tune) and the Zhonghe tune (also known as the authentic tune or the Eastern Sichuan tune). The Zhonghe tune of the East Sichuan School is an old style of Zhu Qin, and artists call it the authentic style. The board style is strictly standardized, the singing style is clear, beautiful and harmonious, and the colloquial characteristics are strong, easy to understand. It is popular in the East Sichuan area, so it is called the East Sichuan School. Wang Daohe, the founder of the Sichuan Eastern School of Chuandong Zhu Qin, is the founder of the Chuandong Zhu Qin, who has a history that can be traced back to the Daoist family. Wang Daohe was born in the first year of the Jiaqing reign of the Qing Dynasty in Beishan Temple, Wanzhou. He entered Taoism at the age of 13 and founded the Chuandong Zhu Qin at the age of 21. A person from Simaqiao, Wanzhou, studied Taoism at the Beishan Temple (Taoist Temple) in Wanzhou during his youth. His birth and death ages are unknown. According to folk tradition, Wang Daohe was infatuated with folk percussion instruments in his childhood and was born with intelligence. During his Daoist studies at the Taoist Temple, he founded the Daoqin (the Chuandong Zhu Qin) to promote morality. At first, the Chuandong Zhu Qin was mostly used to promote Taoist teachings. Due to its pleasant sound, it was collectively referred to as the qin by its ancestor Wang Dao and jokingly referred to as the dao qin. Also, due to its sound being close to "pound" and its flat tone resembling "chi", it is commonly referred to as "chi pound pound" in folk (known as "cang" in industry). (Shiyong Bo 1995)

Chuandong Zhu Qin is one of the local folk art forms in Sichuan, which is well-known to the public. According to old artists, it originated in Henan and is difficult to investigate when it entered Sichuan. In the early Qing Dynasty, a fish drum tube in Sichuan was previously known as the Chuandong Zhu Qin. During the White Lotus Uprising in the Qing Dynasty, there was a Chuandong Zhu Qin (also known as the fish drum in the Hubei region), and most of the singers were Taoists, walking and singing in the streets and alleys. (Ziliang Xiong 1926) Earlier, during temple fairs, Taoists performed programs such as "Han Xiangzi" and "Lv Dongbin Becomes an Immortal," including "Twenty-Four Filial Pieties," as sermons to promote the teachings of Taoism. In the past, many Chuandong Zhu Qin programs told stories of loyal officials, filial piety, the Three Cardinals and Five Virtues, and retribution. Their essence was to

comply with the feudal ethics, morality, and ideology advocated by the ruling class. During the reign of Emperor Guangxu, there were only performances by ordinary people, with a touch ling hanging on the sword board. They entered the smoke tea house from the street and performed under Daoqing. The performances are mostly theatrical, with stories from national chronicles and the Romance of the Three Kingdoms, such as "Confessing Wife for a Hundred Miles," "Wu Yuan Crossing Lu," "Borrowing the East Wind," "Huarong Dao," and other programs. In the early years of the Republic of China, singers removed their swords and used bamboo pipes to make their music, hence the name Chuandong Zhu Qin (Kexian Zhang and Kaya Wu 2012).

Jianban was renamed Jianban, which is similar to Jianban. Due to its original sound system being "chi" (Jianban) and "pound" (qin tube percussion sound), it is commonly known as "chi pound pound" in folk. In 1927, a Chuandong Zhu Qin Conference was held in Liangping County, with over 1000 participants from various districts and counties under the jurisdiction of Sichuan Province. After the performance, only three and a half Chuandong Zhu Qin pieces were selected, including Du Chenghui, Zhao Gaofeng, Sun Chengde, and Liang Peiran (half piece), after being selected by the public for selection, commenting, tuning, and playing. The folk songs of "Three and a Half Legends of Liangshan Heroes" and "Listening to Singing Along the River" have long been circulating. Du Chenghui was a renowned scholar during the Qing Dynasty, retaining the most Chuandong Zhu Qin lyrics and conducting extensive research on Chuandong Zhu Qin. Although he sang well, he never publicly practiced it; Sun Chengde is a Taoist from the Guang'an Fire God Temple and has performed in the northern Sichuan region after selection; Zhao Gaofeng is an artist who specializes in playing the Chuandong Zhu Qin and works in the eastern Sichuan area of Chongqing; Liang Peiran is known as Liang Bangen, meaning that his art is inferior to the first three, only equivalent to half a Zhu Qin. Although he sings in a teahouse, he does not charge any money. Due to the convening of the Liangshan Zhu Qin Conference, the influence of the Chuandong Zhu Qin among the people has been expanded. During the 11th and 2nd years of the Republic of China, Zhuqin began to perform at a relatively fixed Zhuqin library. In the early years, Chuandong Zhu Qin was spread throughout every town and village in Wanzhou, radiating to counties and cities

such as Lichuan, Shizhu, Badong, and Zigui in Hubei, as well as Yunyang, Fengjie, Wushan, Kaixian, Liangping, Chengkou, and Zhongxian in former Sichuan (now Chongqing). Legend has it that the Zhu Qin was first created by Zhang Guolao, one of the Eight Immortals. It is said that one night, Zhang Guolao was driving a cloud to cool off in the Chuandong Zhu Qin forest when he suddenly heard the sound of "dong dong dong". When Zhang looked back, he saw a woodpecker pecking at small insects on the Chuandong Zhu Qin tube with its beak, and the sound of "dong dong" was heard when it hit the tube. Zhang immediately took a piece of Chuandong Zhu Qin and covered the tube with it. He knocked it casually, and it felt pleasant to the ear. This is the origin of the Chuandong Zhu Qin. In the movie "Eight Immortals Crossing the Sea", as long as there is the image of Zhang Guolao, you can see the scene of him carrying a Chuandong Zhu Qin. As evidenced by the lyrics, "A Chuandong Zhu Qin tree grows in the deep mountains and forests, with a green and melodious color. The Chuandong Zhu Qin made by the fruit immortal was originally valuable, and the poetry and Chuandong Zhu Qin are eight-tone lyrics (Bo Liu, 1990).

2.1.3 The Artistic Value of Chinese Chuandong Zhu Qin :

The common rap art in China includes cross talk, Pingtan, fast book, allegro, money board, etc.. At the same time, Chuandong Zhu Qin has another charm: its beautiful tone and singing, with obvious characteristics. Chuandong Zhu Qin is important in Wanzhou, Bayu, and even the country. Saving the Sichuan Eastern Chuandong Zhu Qin will have an important promoting effect on the spiritual civilization construction, enriching the people's cultural life, improving the people's appreciation level, promoting the comprehensive development of art, and building a harmonious society in the Ba Yu region. In the history of Chinese rap, there are common forms such as cross talk, Pingtan, Kuaishu, Kuaishu, and Qianqianpan. However, Chuandong Zhu Qin has a unique charm, with its beautiful and melodious mode and aria, making it a rare form of rap art (Rong Liangshi 1996).

2.1.4 The Glory of China's Chuandong Zhu Qin :

As a unique folk art, the Chuandong Zhu Qin, also had a glorious chapter in the past. The lengthy Chuandong Zhu Qin program "Legend of Hua Ziliang" (16 episodes) is over 80000 words long. It takes over 500 minutes to play, making it a rare

masterpiece in Chuandong Zhu Qin programs. The Legend of Hua Ziliang "is based on the novel of the same name by Gong Ge and Kong Bi, showcasing the process of Hua Ziliang fighting against the enemy in Bai Gongguan Prison, ultimately successfully escaping from Bai Gongguan and defecting to the liberated areas. The long Chuandong Zhu Qin "The Legend of Hua Ziliang" has developed and broken through in its expressive form, especially in composition, composition, and orchestration, making creative explorations and achieving gratifying artistic results. From this perspective, it is indeed a source of comfort and pride. (Guang zheng Pan 1998)

2.1.5 The development of Chuandong Zhu Qin :

1. Origin (1817- 1944), 2. Prosperity (1954- 1989),

Origin (1817-1944)

Religion"dao Qing"

Religion" Tao Qing" is the religious art of Taoism Taoist scriptures, immortal immortals and Taoist Taoists telling cultivation stories. For example, Zhang Sanfeng, a Taoist priest in the Ming Dynasty, wrote more than 100 "Tao love words", such as "Tao Love Song", "Five More Tao Love" " and "The Love of Family". With the secularization of religion, "love" into the folk, but you raise only sing dry Taoist teachings, it is difficult to attract the audience, so also rap story, in addition to the rap "Han Xiangzi three degrees cold moon", "eight immortals" and other Taoist story, also sing with Confucian color "ShouChang find mother", "Ann send rice" and "three filial" story, in the late qing dynasty of the republic of China there are still many Taoist raps (Figure 11) (Shiyu Bo 1995).



Figure 11. Taoism used Chuandong Zhu Qinin

Source:<https://m.baidu.com/sf/vsearch> (1889)

Sichuan Quyi, a unique art form, can be traced back to the ancient "Daoqing". It is also known as "Daoqin" or "Yugu", and the origin of this folk art can be traced back to the "jingyun" sung by Taoist priests during the Tang Dynasty when preaching righteousness. These rhymes were used to promote teachings during recruitment, and their melodies were accompanied by instruments such as fishing drums and Jianban, thus earning them the nickname "Daoqing Fishing Drums". With time, Daoqing has gradually developed from the recitation of Taoist scriptures to a widely circulated art form among the people. It draws on the essence of folk literature, such as oral legends and secular stories, gradually evolving into folk art that is deeply loved by the people. In the Qing Dynasty, this form of folk art spread more and more widely. It was integrated with folk music from various regions, thus forming regional forms of folk art with different origins and characteristics. For example, Shaanxi Daoqing, Hubei Yugu, and Chuandong Zhu Qin are all outstanding representatives of it. It is an art form and an important component of tradition (Figure 12-13) (DuHu, Zhilou Zhang1954) .



Figure 12. Chuandong Zhu Qin in Sit and singin the teahouse

Source:<https://m.baidu.com/sf/vsearch>(1990)

พหุ ม ประ โท ชี เว



Figure 13. Chuandong Zhu Qin in Performance at the folk dock

Source: <https://m.baidu.com/sf/vsearch> (19)

Use "Taoist emotion" to persuade good begging. From "love" to "Zhu Qin" is not only a change of name, but also a change of singing content. Xue Tao, a poetess who lived in Chengdu in the Middle Tang Dynasty, once wrote in a poem: "The long skirt was the upper instrument, and she once sent jade zhi. Every to the palace song and dance, bow down to sing function words." This is a description of the Tang Dynasty Sichuan Taoist palace ritual music singing the vivid portrayal. The form must be familiar to the people at that time. In the Tang Dynasty, there was a kind of "Tao tone" that sang both sound and emotion. Its music is "Tao sentiment", and the word is "Tao" poem. In the Song and Yuan dynasties, the "love" of poetry gradually evolved into the "love" of rap (singing) that often appeared in the Yuan Song. For example, Ma Zhiyuan wrote "Lu Dongbin Three drunk Yueyang Tower drama". In the Ming Dynasty, Lang Ying wrote the seven drafts, which also had the fishing drum department. According to relevant data, in the Qing Dynasty, Taoist monks in Chengdu and Taoist people often traveled in Chengdu, using "Taoist sentiment" to persuade goodness and beg for alms. From "Daoqing" to "Zhu Qin" is not only the change of name, but also the change of singing content. In the early days of eastern Sichuan, Taoist Taoists or folk Taoists or artists around the country would sing an "opening line": "Yu drum was born with two sections of bamboo, born at the top of the Kunlun Mountains. This bamboo is born in the high mountains, no wind and no language green. Han Zhong from the horse clouds, saw this bamboo show. Cut the bamboo with an axe, leaving the two ends in the middle. Only the middle three feet two, Han Zhong used to do fishing drum. Later passed to the hand of Xiangzi, Han Xiangzi brought to the day downstream. Later,

Xiang Zi went to deng Xian, and he lost it together. Lost in Sichuan Xiaoluo state....." In the late Ming and early Qing dynasties, Taoist monks and Taoist people often traveled in the urban and rural areas of Sichuan, using "Taoist sentiment" to sing good lyrics, such as "Twenty-four Filial Piety", singing in mysterious gate and southern tones. In the reign of Emperor Guangxu of the Qing Dynasty, there were non-Taoist artists singing, and the number of employees gradually increased, and the singing and performance skills developed and improved. At the end of the Qing Dynasty, the Daoqing artists began to quote the singing book and singing of Daoqing to the singing, and adopted the performance method like the Sichuan Yangcimer Branch, to form the dulcimer arrangement. The appearance of dulcimer sentiment has caused the opposition of Chengdu Sichuan dulcimer artists, which often has friction with Taoist artists. After the Sichuan police station Zhou Xiaohuai to intervene mediation, the conflict ended, and began to praise the feeling as "Zhu Qin" (Figure 14) (Rong Liangshi 1996).



Figure 14. Chuandong Zhu Qin As a common people's preaching exchange performance

Source: <https://mp.weixin.qq.com/s/vhBZalpoLsX9dHh7O0mWmw> (1994)

Sichuan performance, hu qin, and folk songs were integrated into Zhuqin music, creating a rich and changeable "color cavity." Usually, 5 to 8 people formed a performing team. The Taoists entered Sichuan province and sang folk songs to publicize morality. Because holding bamboo board, this performance was named "Dao drum". Later, good men and women also joined the promotion of morality, and the "tao tube" flowed into the people, and folk artists were born. Because the pronunciation of a

simple board is near "chi" and the pronunciation of a bamboo tube is near," it is called "chi," "playing Zhu Qin," and "singing Zhu Qin" by Sichuan people. In the late Qing Dynasty and the early Republic of China, Zhu Qin industry organizations were established successively in Sichuan, promoting this folk art's development. There are many schools of Zhu Qin in Sichuan, among which "Jia Pai Zhu Qin," represented by Jia Shusan, has the greatest influence. Jia Shusan simplified the four lines of Zhu Qin to two sentences, changed "slow seven-eye plate" to "fast three-eye plate," and boldly transplanted Sichuan opera playing, Hu Qin singing, and folk songs into Zhu Qin music, creating a rich and changeable "color cavity," which was soon spread around the country (Figure 15) (Qiongxiang Guang 2013).



Figure 15. Chuandong Zhu Qin Integrate into the music to form a small team performance

Source: Guangzheng Pan (1990)

Prosperity (1954-1989)

Influenced by the folk songs, the performance and singing style of the music, as well as the silent folk songs into the music of Zhu Qin's, which made Zhu Qin's "dulcimer tune" reached a climax. In the early Qing Dynasty, due to the strict "literary prison" and the ideological suppression of Han intellectuals, many Han literati or hated the country and their family. They felt that their official career was hopeless and their life attitude was negative. This negative mood was consistent with the Taoist thought of advocating nature, so "Taoism" became a tool for them to express their feelings. Among them, Xu Dachun (word Ling tire, number migratory road), Zheng Banqiao can be a representative figure. Xu Dachun was a famous doctor in the Qing Dynasty. He

once wrote a volume of "migratory River Road love", and Zheng Banqiao wrote "Ten Love of Banqiao Road". This story has been widely spread among the Taoist Taoists and Qing literati in Sichuan, and the birth feelings are particularly vivid. Initially, he sang: maple leaf reed and boat, smoke wave river make people worry. Advise you to do a cup of wine, yesterday young now white head."That mood was low enough."Letters" has great progress on the voice, because it is the literati, they consciously introduce folk music "love" singing, the popular songs such as [qingjiang lead], [play children] become "love" card singing, weakened the "love" religious color, strengthen the folk and popular, do the "old".(Tao Lipan2008)

Park (now the Workers' Cultural Palace), among which was the most prominent and successful figure, Jia Shusan. He made a creative improvement and development of the dulcimer tone and created a rich and changeable "color cavity." By the 1930s, he was a famous "holy hand" of Sichuan. The "Jia Pai Daoqing" he created gradually became the representative of the transfer of dulcimer, and soon spread to southern and northern Sichuan, which had a certain influence on the transfer of eastern Sichuan. During the War of Resistance against Japanese Aggression, Zhonghe in Chongqing sent Wu Jin'an, a famous Taoist, to Chengdu to perform on the same stage. They exchanged songs and sang with each other and learned from each other. Rongchang Zhonghe dispatched Daoqing artist Yang Qingwen, who settled down in Chengdu in the 35 years of the Republic of China, he worked hard to learn Jia Pai Daoqing singing, and mixed it in his harmony singing, In the 1930s, Jia Shusan, known as one of the "three unique music circles" in Sichuan, created a single singing form, in which one person sang or sings. He introduced the dulcimer singing into the Zhu Qin, grafting, enriching, and polishing one by one according to the content of the singing book and the characters one, thus creating a vibrant new school of Zhu Qin—— "dulcimer tone" The Chuandong Zhu Qin originated in the early Qing Dynasty and was originally performed by Sichuan Taoists on water and land docks and in urban areas, performing programs such as the Twenty Four Filial Pieties. Later on, artists sang Daoqing in tea houses and taverns, mostly in traditional Chinese opera stories, gradually forming a popular folk art form. In the first year of the Xuantonq reign of the Qing Dynasty, Cai Juezhi adopted the Sichuan Yangqin major as the singing style of the Zhu Qin and applied the form of Sichuan Yangqin sitting and singing in corners, adding accompaniment instruments

such as wooden fish, percussion bells, and clapping boards, forming the Chuandong Zhu Qin yangqin tune. In the early years of the Republic of China, a Zhu Qin conference with over a thousand people was held in Liangping, Sichuan, further expanding the influence of the Zhu Qin in eastern Sichuan. Afterward, Jia Shusan, a Zhu Qin artist from Chengdu, Sichuan, transformed the Sichuan yangqin, which was sung by multiple people in separate roles, into a solo performance, creating a rich and varied "colorful tune." He boldly transplanted the playing and singing styles of Sichuan opera and the Sichuan voiceless and folksong minor tunes into the music of the Zhu Qin, pushing the "yangqin tune" of the Zhu Qin to a climax (Figure 16-17) (Wu Kaya, Zhang Kexian 2011).



Figure 16. Chuandong Zhu Qin Join the accompaniment of live folkmusic to Perform (famous Chuandong Zhu Qin Performing artist Hua Guoxiu In singing)

Source: Guangzheng Pan (1985)



Figure 17. Chuandong Zhu Qin Add the folk tune to perform

Source: Guangzheng Pan (1986)

In the course of long-term development, It dresses from a single to a rap performance. such as harmony and dulcimer.[1] The Zhonghe tune of Sichuan Zhu Qin, also known as "comprehensive tone" and "Zhonghe tune", developed from the tones of standing gate, old south tone and south tone, and formed several singing factions based on these tunes. The singer sometimes simulates the role, with different voices, tones, and emotions to show different expressions, manners, and inner activities, sometimes with the identity of the singer, explains the plot development, describes the objective environment, and evaluates the characters and events in the book, showing the singer's ideological tendency and feelings of love and hate (Li Jie,2017).

With no band accompaniment. The actor holds the fishing drum across his left arm and held the simple board in his hand. The right hand's four fingers beat the fishing drum or wheel fingers, or both fingers or flick fingers, etc., to make different sounds to cooperate with the singing. When blind and old artists sing in the teahouse, they mostly sit and sing, which is very casual. After the founding of new China, part of the changed to stand singing, according to the needs of the plot, on the stage scheduling, and use the figures and facial expressions to strengthen the shaping of the characters (Figure 18-19) (Hongwei Liu 2008)



Figure 18. Chuandong Zhu Qin artist performs a single rap story performance

Source: Guangzheng Pan (1987)



Figure 19. Chuandong Zhu Qin artist performs a single rap story performance

Source: Guangzheng Pan (1988)

influenced by the influence of opera, and the content of the repertoire gradually forms a long story. There are nearly 300 traditional repertoires, many with the stories of The Three Kingdoms. After the founding of the People's Republic of China, the traditional singing books, singing, acting skills and accompaniment of the Zhu Qin were compiled and performed a number of new songs reflecting real life, such as "The Man Driving the Pig" sung by Yang Qingwen, Chengdu Quyi Troupe, and "Legend of Hua Ziliang" sung by Hua Guoxiu, Wanjun Quyi Troupe. In addition to the long Three Kingdoms and Kingdoms, there are still medium and short pieces such as Pipa, Mei, Legend of the White Snake, Mulan, etc. After the founding of the People's Republic of China, the repertoire of Sichuan Zhu Qin was collected and arranged, and the anthology of Jia Shu San Zhu Qin was published (Figure 20) (Gany Wu, Haoliang Tang 2018).



Figure 20. Chuandong Zhu Qin Show on stage in the form of a character opera

Source: Guangzheng Pan (1988)

In 1993, Liangshan, Sichuan province, held a Chuandong Zhu Qin harp conference, which expanded its influence, and then entered the tea garden singing in Chengdu and Chongqing. With a fixed library, the bamboo harp began to flourish.

Sichuan Zhu Qin has two schools: dulcimer and Zhonghe tune; the former is also known as Chengdu school; its founder, Jia Shusan, absorbed the tune of Sichuan dulcimer, rich singing, euphemism, and meticulous, mellow charm; the representative of Zhonghe tune is Chongqing Wu Yutang, simple and deep, rough and imposing. For one person. Also known as the organ or love. A form of quyi singing was popular in Chengdu in the early Qing Dynasty. It first began with Taoist persuasion; the tunes were "Xuanmentone" and "South Intertone." During the reign of Emperor Guangxu, quyi artists used him to sing historical stories such as the Annals of the Eastern Zhou Dynasty and the Romance of The Three Kingdoms. The musical instrument is a bamboo tube about 1 meter long and has a diameter of 6.6 cm. One end of the instrument is covered with pig heart oil skin (now with small intestinal skin), and then two bamboo slices, 1.7 meters long, with the bell accompaniment or singing. In the early years of the Republic of China, it was called the Zhu Qin. The singing forms include "group singing" and "single singing". "Group singing" is a group of five people. In 1959, the first southwest opera performance, the famous bamboo piano artist Yang Qingwen changed the "group singing" to a standing singing alone. Zhu Qin singing

"provincial tune", also known as "dam tune", "Shanghe tune", popular in Chengdu area. Jia Shusan, a famous veteran Zhu Qinartist, also integrated Sichuan opera, dulcinqin and Zhu Qinto create the "Jia school" Zhu Qin."Jia Pai" Zhu Qinis good at speaking different dialects, describing different characters, precise and delicate. Playing the piano can play the sound of thousands of troops and horses, which seems to have a magnificent momentum. The repertoire is represented by "Three Wars of Lu Bu" and "Huarong Road"(Kexian Zhang and Kaya Wu, 2012).

Like the growth and progress of people, it requires first seeking and discovering oneself in order to deny oneself and thus have a self-transcendence based on the original foundation. That is to say, based on existing art, breaking through various fixed patterns and barriers that have lost vitality, and lifting the suffocating and heavy ideological constraints and outdated concepts, can one make self-development full of vitality and vitality. One of the main reasons why the long Chuandong Zhu Qin "The Legend of Huazi Liang" has achieved such delightful results today is the bold innovation and exploration of the music vocal designers. In the 1990s, the former Wanxian Quyi Troupe performed this epic work and organized more than 30 performers. While maintaining the original singing form and style of the Chuandong Zhu Qin in terms of composition, it utilized the theme music of the opera "Jiang Jie" and absorbed music materials from Sichuan opera, yangqin, voiceless music, folk songs and other arts, enriching the melody and artistic performance of the Chuandong Zhu Qin In terms of orchestration, the Zhu Qinhas been replaced with a single accompaniment tool, equipped with instruments such as the yangqin, pipa, gaohu, zhonghu, sanxian, and cello for accompaniment, and equipped with accompaniment singing, making the music closer to the scene in the play, enhancing the atmosphere, and enriching the singing level and thickness. After such careful preparation, the performance of the Chuandong Zhu Qin program "Legend of Huaziliang" has caused strong reactions in various sectors of society, and has received overwhelming praise from all parties. Subsequently, the program was broadcast by Sichuan People's Broadcasting Station and received approval from a large audience and authoritative experts. Five of its area were included in the "Integration of Chinese Ethnic Music," and the program received multiple awards. The successful performance of the long piece "Legend of Huaziliang" on the Chuandong Zhu Qin has been hailed

by many authoritative figures in the music industry as a revolutionary breakthrough in the reform and innovation of Sichuan Chuandong Zhu Qin. In 1995, CCTV's "Eastern Time and Space" program and Hong Kong Phoenix TV successively recorded special films on Chuandong Zhu Qin's "Wonderful View" and "Sichuan Eastern Wonderful Flower" for nationwide broadcast. (Guangzheng Pan2019)

The Chuandong Zhu Qin has spread throughout the country as a folk art. According to its style, the lyrics of Zhu Qin are a folk form of rap literature composed of prose and rhyme, with prose interpretation and rhyme singing. Prose accepts spoken language, and the sentence structure of the verse is basically seven character sentences and cross sentences. However, unlike traditional Chinese opera, which completely uses the third person narrative style to describe characters and stories, it is quite similar to the form of traditional Chinese opera. When organizing it, for the sake of distinction, we add a character to every third person narrative part of the word. (Bo Liu 1990)

Transition Period (1995-2024): In this phase, Chuandong Zhu Qin On the basis of the artist's tradition, he has made bold innovation and broke. through the performance form of solo singing by yang qin, er hu,zhong ruan, pi pa, di zi And other national. instruments Fusion with the traditional strikes adapted to changing demographics by establishing Quyi performance teams. Young actors continued to perform standing up, showcasing a range of character characteristics through their singing, including living, Dan, clean, and ugly singing styles. Performances increasingly relied on physical expressions and facial gestures for character development.

On the television stage, artists introduced diversified singing styles and incorporated singing and dancing elements to engage audiences visually and aurally. Eastern Sichuan bamboo qin has gained recognition as a key national intangible cultural heritage project and has become a beloved form of art performance for the general public. It has embraced a new approach to expressing the people's revolutionary pride.

2.2 The Knowledge of Wanzhou District, Chongqing Municipality, China

The origin of Wanzhou District: Wanzhou is named for "Wanchuan Bi hui", famous for "thousands of merchants gathered". Wanzhou has along history and a large gathering of celebrities. As early as the Western Zhou Dynasty, its land belongs to Qin,

ba County. After the Qin dynasty unified the world, it divided 36 counties and started the counties in the eastern Sichuan. It was named after "Wanchuan Bi Hui" and "Wanshang Bi Ji". It was one of the top ten major ports of the Yangtze River. The western section of the Three Gorges of the Yangtze River, across Daba Mountain, Wushan, Qiyao Mountain and the parallel valley area of the east basin, is located in the hinterland of the Three Gorges Project, including the world-famous large and small three Gorges. It is located in the upper reaches of the Yangtze River, the eastern corner of the Sichuan Basin, the throat of the Sichuan River, the three Gorges in the east, 327 kilometers from Chongqing, 321 kilometers from Yichang, for the land and water thrust of eastern Sichuan, known as the "gateway of eastern Sichuan". In ancient times, our ancestors have created a brilliant "Daxi culture". On May 22, 1998, The wanxian District of Chongqing was renamed Wanzhou District, and wanxian Immigration Development Zone was renamed Wanzhou Immigration Development Zone. On June 25, 2000, Chongqing Wanzhou Immigration Development Zone was abolished, and Fengjie, Kaixian, Yunyang, Zhongxian, Wuxi and Wushan counties, formerly managed by Wanzhou Immigration Development Zone, were under the direct jurisdiction of Chongqing municipality. Wanzhou is the second metropolis of Chongqing in construction, one of the top ten ports of the Yangtze River, the second largest city of Chongqing and the largest central city of the Three Gorges Reservoir area. Wanzhou has been identified as one of China's 179 national road transportation hub cities. Wanzhou District of Chongqing is the most immigrant city in the Three Gorges Reservoir area. Wanzhou, as the only district and county with Sichuan opera, quyi, singing and dancing, acrobatics and other professional art troupes, the district committee and the district government have always attached great importance to cultural work. Through the unremitting efforts of several generations, Chuandong Zhu Qin has become a beautiful name card of Wanzhou's characteristic culture and has won the reputation of "authentic Zhu Qin in Wanzhou". Over the past 30 years, Wanzhou has deeply explored historical and cultural resources, prospered in local literary and artistic creation, and carefully created The Times's original and contemporary fine works. Creation performance of Sichuan bamboo harp "birthday gift", Sichuan ballad "sister Jiang recruit", eastern Sichuan plate "new to flower", pipa singing "dressing table", Sichuan clear "three gorges goddess ode", money board "Chongqing hot" and so

on a large number of local characteristics quyi show, has won the stars, peony award performance, the national quyi class intangible protection achievements and quyi heritage performance silver and other national awards and provincial (city) level first prize award more than 60 items.

2.3 The Theory Used in Research

2.3.1 Chinese traditional music theory

The research method of Chinese traditional music theory is to analyze the music characteristic, interpretation and analysis of the remaining music scores of Chuandong Zhu Qin .Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang Yaohua,2010). In Chinese traditional music theory, the analysis of traditional music form is one of the most important analysis paradigms. The research method of Chinese traditional morphology of traditional music. The characteristic principle of music is the music grammar of a nation. It is a thinking mode that human beings summarize inline with the natural law of their own cultural form in the long-term music practice. Its multi angle, multi-level and three-dimensional analysis of the music structure can be applied to the macro traditional music. At the same time, it can also make an in-depth analysis of the micro music elements, so as to comprehensively and finely study the structure of Chinese traditional music and deeply understand and study the music ontology of Chuandong Zhu Qin. It's worth noting that nothing can be analyzed by a single research method. It is obvious that this is a very one-sided approach. Therefore, the research method of Chinese traditional music characteristic is very important to analyze the music ontology of Chuandong Zhu Qin . However, as for the collection of relevant literature, music score, recording and other materials of Chuandong Zhu Qin, the analysis method of western music theory is also a very important complementary. However, western music theory merely aims at the system of score and modular music system. Chinese traditional music theory will help researcher to research on the deep characteristic of Chuandong Zhu Qin and put forward related opinions.(Guangqiong Xiang. 2013)

2.3.2 Ethnomusicology

Under the influence of folklore and anthropology, ethnomusicology pays special attention to the investigation of the musical performance process and the research of the generation process of static musical text (score) in the specific context of dynamic music performance. In other words, music performance ethnography research is the specific music performance text in its dynamic context of the music performance to examine and observe, both focus on the music text reciprocity, body narrative, music performance of political science and so on dimension, and emphasizes the music performance text is a kind of "write text" "readable text". The boundary resolution and blur of the builders of music performance text, or the intersubjectivity of music performance text, are the hot issues of the current Chinese ethnomusicology, and they have many subtle differences from the traditional music ethnography writing. Music ethnography is reflective writing based on field recording and description; Music performance ethnography pays more attention to the "writing ability" and "readability" of its text, that is, the interpretation and reinterpretation of the generation process of music text, and the "decontextualization" and "re-contextualization" of music performance text.(Rongliang Shi1996)

2.3.3 Music Analyze

Collect and sort out the Chuandong Zhu Qin singing music examples, analysis of articles, monographs, with this information Based on the material, further sorting and perfect, for the main singing analysis of Chuandong Zhu Qin, Audio-visual data were collected, collated and analyzed. The Oral Record of Chuandong Zhu Qin In the past year, the author has visited some national and provincial biographies. The inheritors, who have accumulated some field data, use these field data as flexibly as possible (Defferrard et al., 2016).

2.4 Documents and Related Research

Hongwei Liu (2008) Chuandong Zhu Qin in Eastern Sichuan (one of the seven works of a large series jointly created by more than 30 large-scale literary journals of China, China Workers Press, February 2008, Liu Hongwei, chief editor) Seeing this unique folk art in eastern Sichuan for many years is about to disappear, Mr.Xiong Tongfu spent decades of work collecting and organizing the data, Study and discuss the exquisite singing skills of Chuandong Zhu Qin art and the essential

methods of playing Chuandong Zhu Qin, For a few old artists who recorded their playing and singing, And the mastered plays were collated and corrected, Reveled a precious folk art in eastern Chongqing, It has become an important part in the field of national non-material cultural heritage.

Gany Wu, Haoliang Tang (2018) eastern Chuandong Zhu Qin artistic characteristics and humanistic value and theory of intangible cultural heritage protection and development strategy in this article wrote eastern Chuandong Zhu Qin is Chongqing Wanzhou district (formerly Sichuan County)of an important intangible cultural heritage, has more than two hundred years of history, is one of the bashu traditional folk art form. The attention of the Three Gorges Project in ensuring people's life and property safety (in front of floods) and improving the quality of life of the people (with millions of "big immigrants" action for the survival of indigenous development provides a new opportunity), a huge role. However, it is undeniable that its existence changed the natural geographical characteristics of the Three Gorges Basin, and to a certain extent to the original social customs and the related cultural ideology caused a huge impact represented by "east Chuandong Zhu Qin " a large number of reservoir cultural heritage is facing the reality of the precarious. This paper adheres to the respect for culture, culture, protecting, culture, carries forward the scientific development theory, through the depth of the eastern Chuandong Zhu Qin harp the traditional instrumental instrument performance category of art-humanistic value, causes positive public opinion direction, lets the protection of non-material culture heritage is no longer just an academic initiative, but become a real social focus, and on its protection and development strategy to provide feasibility, thought reference

Kexian Zhang and Kaya Wu (2012) Sichuan Chu Qin (Chongqing) compiled by Zhang Kexian and Wu Kaya was published; the work mainly introduces the historical origin of the east Chuandong Zhu Qin , There are also traditional bamboo harp music, can be singing learning and music analysis

DuHu, Zhilou Zhang (1954) After the founding of the People's Republic of China, some of the traditional repertoire of Chuandong Zhu Qin were successively organized. 1954 Hu Du and Zhang Jilou organized and published Chuandong Zhu Qin. In 1958, he organized and published the Selected Works of Jia Shu Three Chuandong Zhu Qin Singing by Che Fu under the pen name Yang Huai. During this

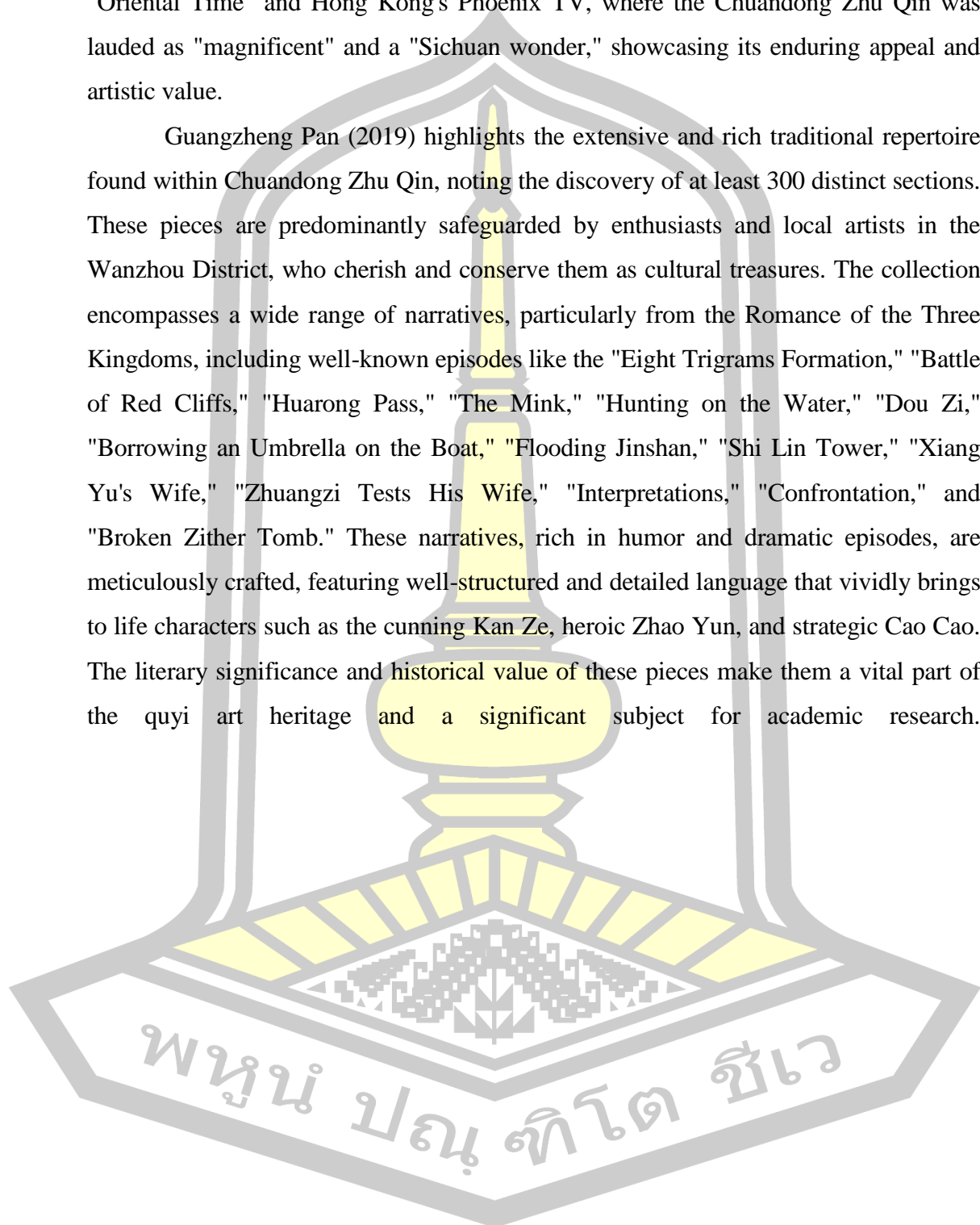
period, a large number of new songs also emerged, such as "Buying Public Debt," "Huang Jiguang," "Wang Gui and Li Xiangxiang," "Shooting Huang Guanghui," "Honest Liver," "and" Turning over Marriage. "

Lan Zhou (2012) documents the evolution of Chuandong Zhu Qin performances post-1958, marking the establishment of provincial, municipal, and county quyí groups. Innovations in performance were exemplified by Yang Qingwen of the Chengdu Quyí Troupe who, when singing "Pig Driver," adopted a standing position and introduced accompaniment by folk bands to enhance traditional pieces like "Lei Feng Joined the Army," "Love is like the Sea," and the extensive "Hua Ziliang Legend." These changes not only diversified the performances but also integrated elements like stage design, chorus, and accompaniment, reinvigorating the traditional solo fishing drum form. However, the post-1980s period saw a decline in Chuandong Zhu Qin artists and stage performances due to the dwindling number of successors. Despite this, efforts to preserve Chuandong Zhu Qin art continued: in 2008, Xiong Tongfu published a collection of traditional works; in 2009, Jiang Qishu and Zheng Yongsong released an anthology; in 2011, "Zhang Yonggui Chuandong Zhu Qin Art Research" by third-generation practitioner Zhang Yonggui was published; followed by the 2012 release of "Chuandong Zhu Qin (Chongqing)" by Zhang Kexian and Wu Kaya; and in 2014, the Chongqing Three Gorges Folk Art Protection and Inheritance Center published a collection dedicated to the "Legend of Hua Ziliang." These publications represent significant steps in the documentation and preservation of Chuandong Zhu Qin heritage in the contemporary era.

Ziliang Xiong (1926) recounts a period where the Chuandong Zhu Qin, a significant element of regional culture, was esteemed by influential figures, including the warlord Yang Sen, who used it to entertain Zhu De in Wanzhou's Yuejiang Lou, nurturing Zhu's appreciation for the art form. Xiong Ziliang, a sixth-generation Chuandong Zhu Qin practitioner, notably triumphed in the 1953 Sichuan Provincial Folk Art Competition with his performance of "Peach Garden," leading to an esteemed appearance in Zhongnanhai, Beijing, where he was received by prominent Sichuanese leaders including Deng Xiaoping and Zhu De. The esteem for Chuandong Zhu Qin was further validated in 1958 when Zhou Enlai witnessed its performance in Wan County, attesting to its cultural significance. The instrument's prominence extended beyond

regional borders, gaining national attention in 1995 through features on CCTV's "Oriental Time" and Hong Kong's Phoenix TV, where the Chuandong Zhu Qin was lauded as "magnificent" and a "Sichuan wonder," showcasing its enduring appeal and artistic value.

Guangzheng Pan (2019) highlights the extensive and rich traditional repertoire found within Chuandong Zhu Qin, noting the discovery of at least 300 distinct sections. These pieces are predominantly safeguarded by enthusiasts and local artists in the Wanzhou District, who cherish and conserve them as cultural treasures. The collection encompasses a wide range of narratives, particularly from the Romance of the Three Kingdoms, including well-known episodes like the "Eight Trigrams Formation," "Battle of Red Cliffs," "Huarong Pass," "The Mink," "Hunting on the Water," "Dou Zi," "Borrowing an Umbrella on the Boat," "Flooding Jinshan," "Shi Lin Tower," "Xiang Yu's Wife," "Zhuangzi Tests His Wife," "Interpretations," "Confrontation," and "Broken Zither Tomb." These narratives, rich in humor and dramatic episodes, are meticulously crafted, featuring well-structured and detailed language that vividly brings to life characters such as the cunning Kan Ze, heroic Zhao Yun, and strategic Cao Cao. The literary significance and historical value of these pieces make them a vital part of the quyi art heritage and a significant subject for academic research.



CHAPTER III

Research Methodology

The research on the current status and musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China, is a qualitative study in ethnomusicology. It involves conducting preliminary research and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to the study. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The researcher divided the research methodology as follows:

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Research Site
 - 1.3 Scope of Time
2. Research Process
 - 2.1 Selection of Research Site
 - 2.2 Key Informants
 - 2.3 Selection of Songs
 - 2.4 Research Tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

3.1 Research Scope

3.1.1 Scope of Content

The investigation into the Chuandong Zhu Qin in Chongqing Municipality encompasses assessing its contemporary relevance and community engagement, examining preservation efforts and generational transmission, and exploring modern adaptations within the local context. Additionally, this study analyzes the musical characteristics unique to the Chuandong Zhu Qin, including its structure, playing

techniques, traditional repertoire, and distinctive timbre, to understand its role and expressiveness within the local cultural heritage. This comprehensive analysis aims to illuminate the instrument's current status, challenges, and enduring significance in Chongqing's rich musical landscape.

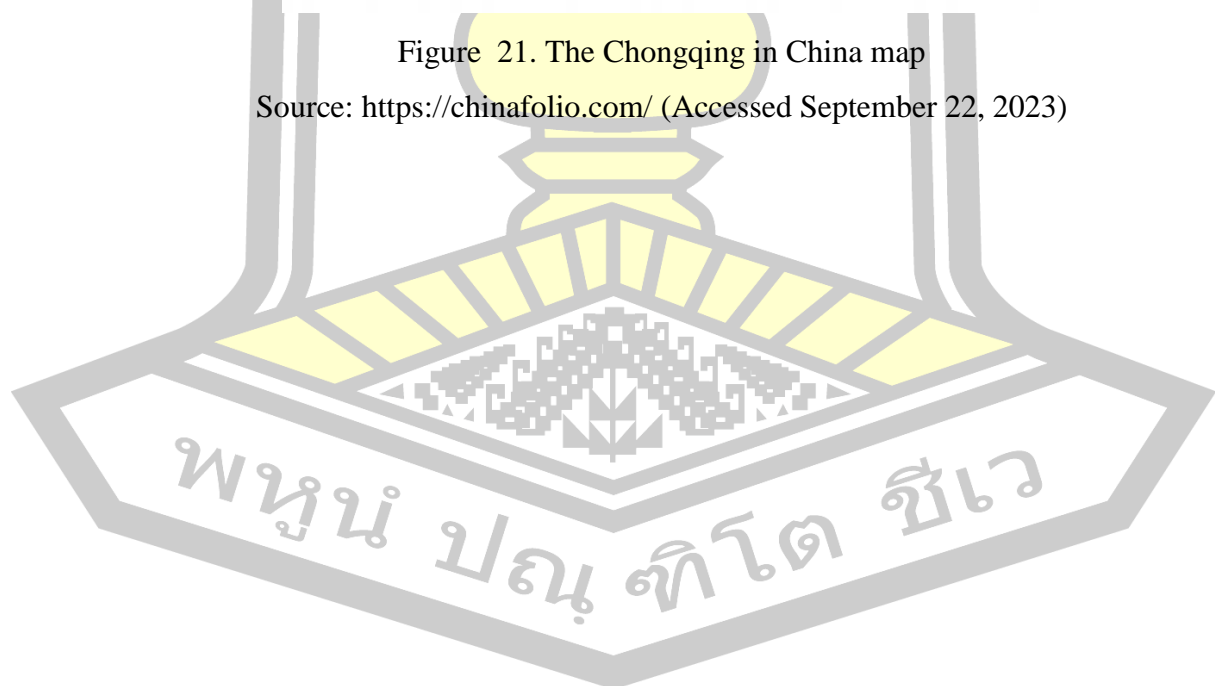
3.1.2 Scope of Research Site

The scope of this study includes an area in Wanzhou City, located in Wanzhou District, Chongqing Municipality, China (Figure 21-22).



Figure 21. The Chongqing in China map

Source: <https://chinafolio.com/> (Accessed September 22, 2023)



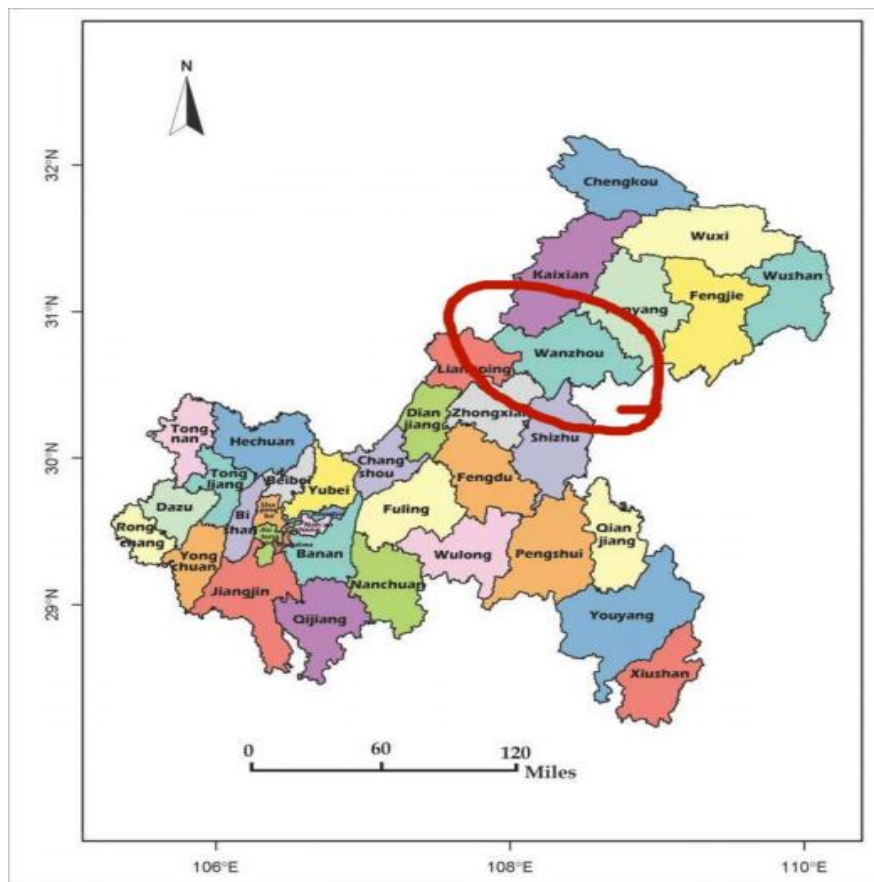


Figure 22. Map of Wanzhou District, Chongqing Municipality, China

Source: www.google.com/maps Accessed December 24 (2023)

3.1.3 Scope of time

January 2023 to January 2024

3.2 Research Process

3.2.1 Selection of Research Site

Research site: Wanzhou County, Chongqing Province, China

The reason:

The "Three Gorges Quyi Troupe", the performance, development, and inheritance of Chuandong Zhu Qin in eastern Sichuan, is in Wanzhou District of Chongqing, and the national inheritors are also in Wanzhou District of Chongqing. On the basis of field investigation and document collection, this chapter attempts to present the development status of Wanzhou Chuandong Zhuqin truly and explores the

rule of the development of Chuandong Zhu Qin art from case analysis. is one of the most active areas for Chuandong Zhu Qin art in Northeast China. Here, folk activities such as Wanzhou festivals and entertainment in the people's daily life will be staged in the art form of the Chuandong Zhuqin. Not only that, but there is still a traditional performance venue for Chuandong Zhuqin- the Chuandong Zhuqin People's Stage, and it has never been interrupted for many years. It can be said that the Chuandong Zhu qin . Art of Xiuyan has a very broad mass base, which is of great significance at a time when traditional culture is marginalized.

3.2.2 Key Informants

Key information criteria include: eastern Chuandong Zhu Qin national inheritance, will sing in Chuandong Zhu Qin and won awards, in folk inheritance Chuandong Zhu Qin, attended national large performances, in inheritance held important positions, published eastern Chuandong Zhuqin books.

He or She published many articles about northeast sell works and papers.

He or She understands the spread and protection of Northeast Chuandong Zhuqin.

He or She has been engaged in composing, singing or performing.

According to the above selection criteria, the key information providers selected for the researchers are Pan Guangzheng and Liu Guofu. Because he is the most prominent representative of the key message provider Pan Guangzheng Chinese music performing artist, born on December 25, 1949, is a famous music performing artist and pipa player. National intangible cultural Heritage Sichuan Zhuqin Chongqing Heritage, artistic director of Chongqing Three Gorges Quyuan Troupe, creative leader (former leader), national second-class performer, vicepresident of Zhou Youth Green Flag Painting and Painting Art School. He is currently a member of the China Italian Association and a director of the Chongqing Italian Association, Spiritual Civilization Service Association, and Pipa Society. Honorary President of Wan Yi Artists Association, Executive Vice President of ZhouEast (Figure 23).



Figure 23. Pan Guangzheng

Source: Ling Li (2022)

Get honor : created in 1982 was published by Wanxian Daily and later by Sichuan Quyi; In 1985, he recorded the money board "Running Horse and Watching Flowers" for Sichuan People's Broadcasting Station; In 1987, he collaborated with others on the long Zhu Qin piece "Legend of Huaziliang" for one to three episodes and won the Wanxian Regional Creation Award; In 2003, the Chuandong Zhu Qin "Home in Cotton Land" written by Muchuan, composed by him, and personally performed by him won the Second Quyi Special Award in the Chongqing Literature and Art Circle. In 2004, the program won the third prize in the "Red Leaf Cup" by the Wanzhou District People's Government. A reporter from the Three Gorges City Daily has reported on the entire page of articles titled "The Declining Folk Art of East Chongqing" and "The Sound of Zhu Qin!

Why Will It No Longer Drift", which has caused strong reactions and praise in the literary and media circles? Wanzhou TV Station recorded a documentary interview with Chuandong Zhuqin, mainly about him, which was broadcast in Wanzhou for two consecutive weeks and received unanimous praise from all sectors of society. From 2005 to 2007, as the eighth-generation inheritor of the Chuandong Zhu Qin, he served as the main singer and artistic director in the application project for the provincial and national intangible cultural heritage " Chuandong Zhu Qin". This project has been approved by experts, and the publicity has been completed. The

application has been successful! Served as the main editor in the book "Chuangdong Zhu Qin".

3.2.1.2 Informant 2

Guofu Liu (Figure 24)



Figure 24. Guofu Liu
Source: LingLi (2022)

In 2012, at the National Intangible Cultural Heritage Protection Achievement Learning and Exchange Exhibition of Quyi, the singing of the traditional Chuandong Zhu Qin piece "Under the Moon Sable" was awarded a silver award. Representative works include "Huarong Dao", "Battle Against Enemy Chiefs", and traditional aria performances include "Guimei Case", "Hongpao Ji", "Xiu Ru Ji", "White Rabbit Ji", "White Snake Biography", and over a hundred aria performances from the Three Kingdoms period. Accumulated over 200 sections of various Zhu Qin albums and two ancient Chuandong Zhu Qin pieces, both of which were handed over to the Chuandong Zhu Qin (Chongqing) Intangible Cultural Heritage Center for preservation. Teaching expertise Chuandong Zhu Qin: money board. I am currently a guest teacher at the Three Gorges Quyi Troupe. Art guidance for Wanzhou Youth Palace. Teaching at the Taibai Street Quyi Inheritance Base.

Participated in the National Quyi Week exhibition in Wuhan in June this year.
Participated in the Guizhou Football Village Super League event organized by the Wanzhou Cultural and Tourism Commission in September.

3.2.3 Selection of Songs

Find the literature to collect the song data of the recommendation of the inheritors follows:

Table 1. Selection of Songs

Collect song	sing opera arias	It is accompanied by band music
quantity	110	230
select	1	2
Choose Song name	Song name: Yue Xia Pan Diao	Song name: "Hua Zi Liang Chuan Qi The first excerpt" Song name: " Hua Zi Liang Chuan Qi" the seventh excerpt

1. Choose so and Choosing songs that have a story and an emotion, which can reflect the change of characters in the rap. It is often sung by the older generation of artists, very famous and representative. The common people know and often sing Spectra are preserved intact. "The Legend of Hua Ziliang," based on the novel Hongyan adaptation, is a rare fine work in the art of Zhu Qinsinging.

2. In 1986, the long Legend of Hua Ziliang was sung and recorded by Hua Guoxiu, head of the national representative inheritor of Chongqing, and officially broadcast on Sichuan People's Radio and TELEVISION, which was welcomed by the industry and the general audience.

3. Hua Ziliang legend, the music can recall the distant years, looking for the story of the year, remember the image of the heroes, remember the historical monument, now the wing has become the words, the music has been sorted out and inherited, which is particularly gratifying. The story of this ministerial book is thrilling and twists and turns,

reasonable suspense, one after another, exciting, vivid lyrics, literary and emotion. The white voice is catchy and is the eastern Sichuan Zhu Qinsinging art rare boutique. Under the Yue Xia pan diao is a male and female duet, sitting singing the most traditional characteristics of the eastern Chuandong Zhu Qin: line singing completely. Is a very famous singing section is also to learn the eastern Chuandong Zhu Qin: must sing the repertoire. His harmonious rhyme, strong appeal in the duet, and the cooperation of the performers can be described as the charm of the restaurant, intoxicating. The lyrics are also particularly long-lasting. In the early years, this song could be heard in teahouses.

3.2.4 Research Tools

Field investigation is an important research method for this study. The main research tools used in this study are the interview and observation methods: data collection and interviews with experts and her family. To better record useful data and materials, I prepared a video recorder, a tape recorder, a computer, a pen, and a notebook.

The process of creating an interview:

- 1) Design questions based on research objectives
- 2) Design appropriate questionnaire and interview content
- 3) Submit it to the customer for inspection.
- 4) Modify according to the consulting editor.
- 5) Make modifications based on expert advice before working on site.

3.2.5 Data Collection

(1) To collect information from April 2023 to October 2023, the researchers consulted and learned about the production and history of the qin, and the singing skills of the qin. Pan Guangzheng, and learned through face-to-face interviews and multiple interviews. Literature, library, landscape ecological museum materials, reading literature, etc. Both performed the analysis.

(2) In April 2023, the researcher interviewed the national inheritor, Liu Guofu. Liu Guofu briefly introduced the development status of Chuandong Zhu Qin in eastern Sichuan. In May 2023, the researchers interviewed the target users through offline face-to-face interviews, discussed the singing and playing skills of the eastern Chuandong Zhu Qin, and obtained good information.

(3) In June 2023, the researchers extensively referred to the history and Musical Instruments of Chuandong Zhu Qin in Chongqing, China, and learned the basic knowledge of Chuandong Zhu Qin.

3.2.6 Data Management

(1) All of the collected data have been classified and organized. Interview records and audio recordings were converted into notes. Raw information and audio recordings were saved separately.

(2) Music and video the music heard was classified by musical form according to the study purpose Score core and recorded as employee ratings. Classified and managed the acquired data.

(3) Literature, music, audio, papers, and so on data type. Assist in learning and singing music characteristics and skills of eastern Sichuan Zhu Qin singing and playing

3.2.7 Data Analysis

The investigators will use all research information as the core use concept and theory for analysis. Based on the topic of this paper,

The data directly related to this study were selected to classify the valid data according to the research purpose. In terms of research purposes, these materials can be divided into two categories: Pan Guangzheng's lifestyle and research materials on Pan Guangzheng's solo skills. The first research goal is that I investigated the development history of Chuandong Zhu Qin in eastern Sichuan. I used qualitative research and collected relevant data through interviews and observations.

The second goal is that the author collects the performance and singing skills of Pan Guangzheng and Liu Guofu's eastern Chuandong Zhu Qin, understands the music score of eastern Chuandong Zhu Qin, and analyzes the musical characteristics of eastern Chuandong Zhu Qin. These materials can be divided into instrumental music, performance, musical score, etc.

3.2.8 Data Presentation

In this dissertation, the researcher presented on 5 chapters:

Chapter I: Introduction

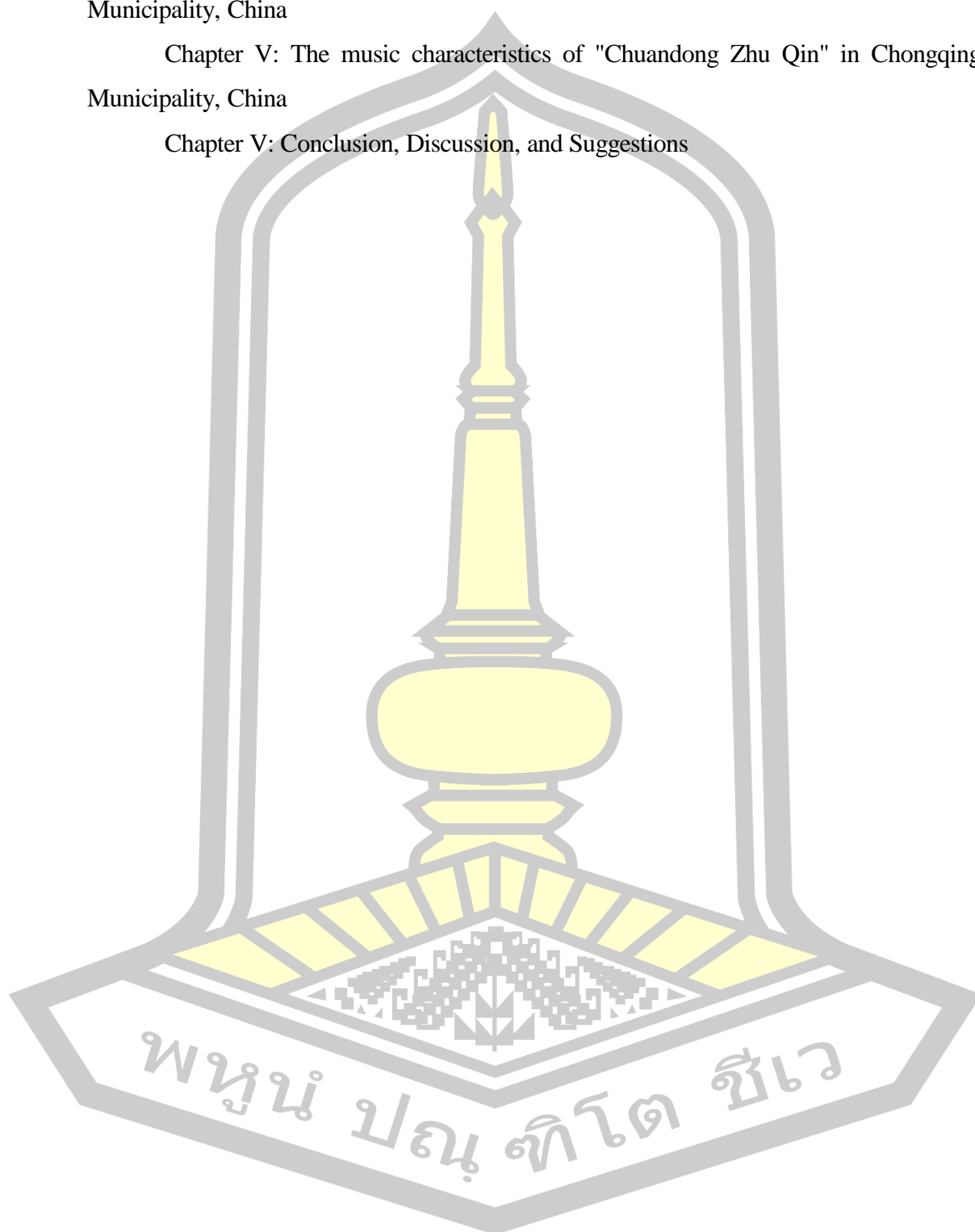
Chapter II: Literature Review

Chapter III: Research Methodology

Chapter IV: The Current Status of "Chuandong Zhu Qin" in Chongqing Municipality, China

Chapter V: The music characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China

Chapter V: Conclusion, Discussion, and Suggestions



CHAPTER IV

The Current Status of "Chuandong Zhu Qin" in Chongqing Municipality, China

The main purpose of this chapter is to study the development and current situation of the Transition Chuandong Zhu Qin Period (1995-2024), which is analyzed from the following three aspects: social function, artistic value, and Performance form. There are two main reasons for this period: one is to interview the heirs and documents; the other is that the author has participated in hosting this topic and in shooting a documentary, from which to obtain time information. The Transition Period (1995- 2024)

1. Social function
2. Artistic value
3. Performance form
4. Summary

4.1 Social Function

4.1.1 Set up a quyi performance team. Chuandong Zhu Qin performed on the stage. As a traditional form of folk art, the eastern Chuandong Zhu Qin has rich social functions; It is a concrete embodiment of spiritual culture and records the social development of the classics. Which is not only a part of the national intangible cultural heritage. From the earliest stage to the present, from the national special way of life and production record. At the present stage, the exhibition of Chuandong Zhu Qin, through word of mouth, continued the cultural chain, became the bond of national unity and social harmony, and embodies the great development and prosperity of social culture. After the economic reform and opening up, most of the young actors changed to stand singing, both living, Dan, clean, ugly singing characteristics, table Show out the different characters. Singing without the band accompaniment, much use of figures and facial expressions to strengthen the role shaping. Under the guidance of the party's policy of "bringing forth the new" and under the care and support of local people's governments, Sichuan Zhu Qin was won With its rapid development, he created and sang a large number of new works

praising the Party, the revolution and the people, such as The Third Sister Sister-in-law afu, "Huang Jiguang, "double guns old woman " and so on, with a new attitude to express the people's revolutionary pride.



Figure 25. Three Gorges Quyi Chuandong Zhu Qin Troupe was established as the professional performance team take part

Source: Ling Li (2022)

4.1.2 Chuandong Zhu Qin artists actively engaged in cultural propaganda through this folk art form and made their due contributions. The "Chengdu Quyi Team" was established, and Quyi performances were held. The Chuandong Zhu Qin developed rapidly, and Yang Qingwen, the founder of the Yang School of Chuandong Zhu Qin, changed from sitting singing to standing singing and walking singing, incorporating the programming techniques of Sichuan Opera's hands, eyes, body, hair, and steps.



Three Gorges Quyi Chuandong Zhu Qin Troupe was established as the professional performance team take part Performance video

Source: Ling Li (2022)

4.1.3 Educational function

Chuandong Zhu Qin is beneficial in people's moral sentiment and cultivation. According to its style, the Ci book of Chuandong Zhu Qin can be said to be a national form of prose and rhyme style combination, with prose interpretation and rhyme singing. Prose accepts oral language, and the rhyme pattern is seven words and cross sentences, but he does not completely use the third person narrative to describe the characters and stories. The aesthetic education thought of Confucius, the great educator in ancient China, is most clearly reflected in the discussion of "xing in poetry, standing in propriety, and becoming in music". In his opinion, "music" is the final May Day to create a perfect person.

Nearly the same as Confucius is the German poet and educator, Schiller, who once said: "The stage of morality can only be realized through the aesthetic stage, and beauty (including the beauty of music and the beauty of other art) is the only way to create a perfect personality."

Chuandong Zhu Qin can create sound, good mind, make a sincere, kind, beautiful, and elegant, it is determined by music has art material, because it is the life of art, good is the character of art, beauty is the essence of art, the real music works are the creator of things, to others, to society, the good feelings of life and insights. When people come into contact with these beautiful works, they will naturally be moved by their sincerity and inspired by their passion, so that they can gradually develop good moral behavior habits in life.

Chuandong Zhu Qin in eastern Sichuan will play an important role in promoting the construction of spiritual civilization in the Bayu area, enriching the cultural life of the masses, improving the appreciation level of the masses, promoting the all-round development of art, and building a harmonious society.

Under the strong support of the Wanzhou District Committee, the district government, and the district Bureau of Culture, Radio, Film, and New, Sichuan Zhuqin has done a lot of work of excavation, rescue, inheritance, and promotion.

4.1.4 The function of serving the advanced culture

In 2018, Chuandong Zhu Qin was listed on the National Intangible Cultural Heritage Protection list by The State Council. As the project protection unit, the Three

Gorges Regional Protection and Inheritance Center vigorously implemented the protection and inheritance of the projects implemented in Sichuan and invested a lot of manpower and material resources to travel from village to village to conduct extensive field investigations.

Because the Chuandong Zhu Qin in the acoustic vibration of the non-semantic organization structure and human emotional and will activities are directly isomorphic, the expression of will in Chuandong Zhu Qin Form plays the role of organizing and coordinating the will and behavior of social members, and in Chuandong Zhu Qin The emotional expression form that conveys and communicates the emotional experience of social members Function, so that Chuandong Zhu Qin can often be in a specific practice, or specific Social communication occasions serve a certain function with practical benefits. The place of Chuandong Zhu Qin To act on the human physiological, and psychological state, its lowest material basis is the stimulation of sound waves to the auditory organ that causes physiological responses in the human body (e.g., changes in respiration, pulse, blood composition, endocrine, and brain waves) as well as action and emotional response; on this basis, it is organized in a certain structure. Music sounds correspond to the scene and people in their social lives in their whole form. The characteristics of ethnic psychology, the appearance of class consciousness, and so on, can be this kind of reaction. Introduce the track of will behavior and social emotion, and finally introduce personality and emotion.

Chuandong Zhu Qin All kinds of lyrical songs are expressed and exchanged in music. Flow emotion is used so that the thoughts and feelings of social members resonate with each other to reach one deliver. Various serious carols, hymns, and ceremonial music express members of society. Common celebration, praise, wishes, longing, funeral mourning, and mourning songs Express a common sense of grief.

4.2 Artistic Value

4.2.1 Artistic expression techniques are more flexible and diverse

In the history of Chinese rap, various artistic expression techniques have emerged, including common forms such as crosstalk, Pingtan, fast book, allegro, and money board. However, Sichuan bamboo qin possesses a unique charm with its

melodious tones and beautiful singing, making it a rare form of rap art. The traditional repertoire preserved within Chuandong Zhu Qin is remarkably rich. According to our incomplete investigation, there are at least 300 pieces, most of which are cherished by fans and folk artists in Wanzhou District, who consider them treasures and diligently preserve them.

Many of these pieces are inspired by stories from the Romance of the Three Kingdoms, such as "Red Cliff Fierce Soldier," "Huarong Put Cao," "Dish Sable," "Hunting," "Dou," "Boat Borrow Umbrella," "Water Diffuse Jinshan," "Shi Lin Tower," "Xiang Zi Degree Wife," "Zhuangzi Play Wife," "Thesis," "Broken Harp Cry Tomb," and others. These plays encompass a wide range of themes and contain elements of humor. They are generally well-crafted, with a rigorous structure, linguistic integrity, and detailed descriptions. The actions of certain characters, such as Kan Ze, Zhao Yun's heroic rescue, Cao Cao's journey on the Huarong Road, and Qin Xianglian's entrance into the palace, are vividly depicted, adding literary value to these folk art treasures.

With the changing times, Quyi art has evolved to create works that reflect the main themes of contemporary society, shaping character images more effectively and capturing the essence of the times. It has transitioned from bookstores and tea houses to the stage, where performers take on multiple roles, portraying various aspects of life with depth and nuance. Incorporating elements from Sichuan opera, dulcimer music, folk songs, and other art forms, Chuandong Zhu Qin's performances now feature richer melodies and artistic expressions. Accompanied by small bands, these performances elevate the overall experience, creating pieces that celebrate the Party, the people, the new era, and emerging trends.

One notable example is the performance of the epic "The Legend of Hua Ziliang" by an original Quyi group, which involved over 30 performers. This production retained the traditional singing form and style while incorporating themes from the opera "Sister Jiang" and drawing inspiration from Sichuan opera and folk music. Accompanied by instruments such as the dulcimer, pipa, high hu, zhonghu, three strings, and cello, the music complemented the scenes in the play, enhancing the atmosphere and enriching the depth of the performance.

The successful staging of "The Legend of Hua Ziliang" marked a revolutionary moment in reform and innovation within the music industry, earning praise from experts and authorities. In 2022, CCTV's program "Oriental Time" and Hong Kong Phoenix TV recorded and broadcasted the performance nationwide, bringing the art of bamboo qin to audiences across the country.



Figure 26. Three Gorges Quyi Chuandong Zhu Qin Troupe was established as the professional performance team take part

Source: Ling Li (2022)

4.2.2 Beautiful singing, harmonious rhyme, easy to understand and appreciate.

Through the progress and development of art, Chuandong Zhu Qin has become renowned from an artistic standpoint for its unique charm and expressive techniques. Its singing is diverse, accompanied by complex forms that vividly depict characters, narrate stories concisely, and convey rich implications, leaving a deep impression on the audience. Chuandong Zhu Qin's expression is flexible and varied, featuring beautiful melodies and harmonious rhymes that are easily understood and appreciated. Moreover, its combination with rap music holds strong appeal, whether in solo performances or collective collaborations, providing a delightful aesthetic experience for the audience.

With the continuous advancement of modern art, Chuandong Zhu Qin has evolved to adopt stricter and more standardized arrangements, clear and melodious singing, and a heavier emphasis on local, colloquial characteristics, making it more

accessible to a wider audience. In recent years, Chuandong Zhu Qin has incorporated a wide variety of innovative elements, integrating more local ethnic influences and modern artistic approaches into its music. Performance techniques have expanded beyond traditional sister arts such as dance and opera, incorporating modern stage design concepts that utilize sound and lighting effects to enhance the overall presentation. This integration has imbued Chuandong Zhu Qin performances with a contemporary flair while retaining the essence of traditional culture, providing both auditory and visual impact.

As time has progressed, the scope of Chuandong Zhu Qin's repertoire has broadened, allowing for the singing of diverse themes such as landscapes, the homeland, worldly joys and sorrows, and the new developments of the times. The lyrics are flexible and vivid, typically structured as seven-character sentences with occasional three- and five-character sentences, incorporating prose and rhyming elements interchangeably. The lyrical content emphasizes rhyme, antithesis, parallelism, and uniform word counts, contributing to the overall charm and beauty of the songs.

4.3 Performance Form

4.3.1 Through the artist's performance and singing diversified creation improvement on the TV stage performance, Combined with the form of singing and dancing for the new creation, to meet the audience's visual and auditory combination

After singing and performing in the television media, Combined with dance and singing of the new program, the cavity is flexible, especially fascinating.



Video of the performance combined with the dance

Source: Ling Li (2022)

The majority of performers and creators in the Chongqing Three Gorges Quyi Troupe have embarked on bold artistic innovations and reforms regarding the bamboo

qin. They have transitioned from the traditional seated singing to standing and walking performances, integrating band accompaniments, and revolutionizing singing techniques. This allows the performers to incorporate dance movements on stage, utilizing body actions to enhance the expressiveness of their performances. This approach results in more specific, vivid portrayals, with a diverse range of flexible and dynamic movements. Singing while executing actions not only adds to the beauty of Chuandong Zhu Qin performances but also enriches their overall artistic quality.

With a history spanning over 200 years, Chuandong Zhu Qin has undergone extensive development, resulting in the following characteristics:

1. The props used are simple and lightweight, allowing for performances with varying numbers of performers.
2. There are no restrictions on performance venues. Whether at weddings, funerals, in fields, courtyards, teahouses, restaurants, or on stages, Chuandong Zhu Qin performances can take place anywhere.
3. The singing possesses a rich and unique charm, with lyrics emphasizing rhyme, antithesis, parallelism, and maintaining a consistent word count.
4. Chuandong Zhu Qin can be performed either solo or in combination with other forms of folk music.

The Chuandong Zhu Qin harp exhibits the characteristic of being versatile, allowing for solo performances as well as collaborations with other instruments such as pipa, three strings, dulcimer, dahu, Gaohu, erhu, and more.

The legend of the long Chuandong Zhu Qin represents a unique development and breakthrough in artistic expression, particularly in composition, music, and accessories, undergoing creative experimentation that has resulted in commendable artistic achievements. From this perspective, there is indeed a sense of gratification and pride. The development of each art form mirrors the growth and progress of individuals. Initially, it is imperative to engage in self-reflection and self-assessment, denying established norms in order to achieve self-transcendence. This entails breaking through rigid patterns and ideological barriers and revitalizing artistry to ensure dynamic and vibrant self-development.

The success of the long Chuandong Zhu Qin "Legend of Hua Ziliang" can be attributed to the bold innovation and adventurous exploration of music and singing

designers. Guided by the party's policy of encouraging diverse artistic expression, Zhu Qin artists ventured into uncharted territories, blending traditional repertoire with contemporary themes. They portrayed new characters in songs such as "Buy Public Debt," "Huang Jiguang," "Wang GUI and Li Xiang Xiang," and "Shot Huang Guanghui," celebrating the spirit of the times.

With the establishment of folk art groups and teams at various levels, Zhu Qin began to transition from libraries to theater stages, introducing new themes and performance styles. Artists abandoned traditional seated singing in favor of standing performances, incorporating techniques from Sichuan opera such as hand gestures, eye movements, body language, hair styling, and footwork to portray characters more vividly.

For instance, Yang Qingwen of the Chengdu Quyi Troupe performed modern songs like "The Pig Driver," embodying various roles, including elderly individuals and children, to enhance the storytelling. This departure from traditional Zhu Qin performances, which focused solely on singing, was complemented by the introduction of performance props like the fishing drum, which served multiple functions such as carrying poles, guns, blasting barrels, and bayonets during performances.

Furthermore, artists innovated boldly within the traditional singing framework, crafting melodies that reflect the heroic nature of characters and the spirit of the times. Singing was meticulously designed to align with plot developments and the characteristics of the era. Integration of singing and dancing in new creations enhanced the audience's visual and auditory experience, captivating them with a dynamic blend of artistic expression.

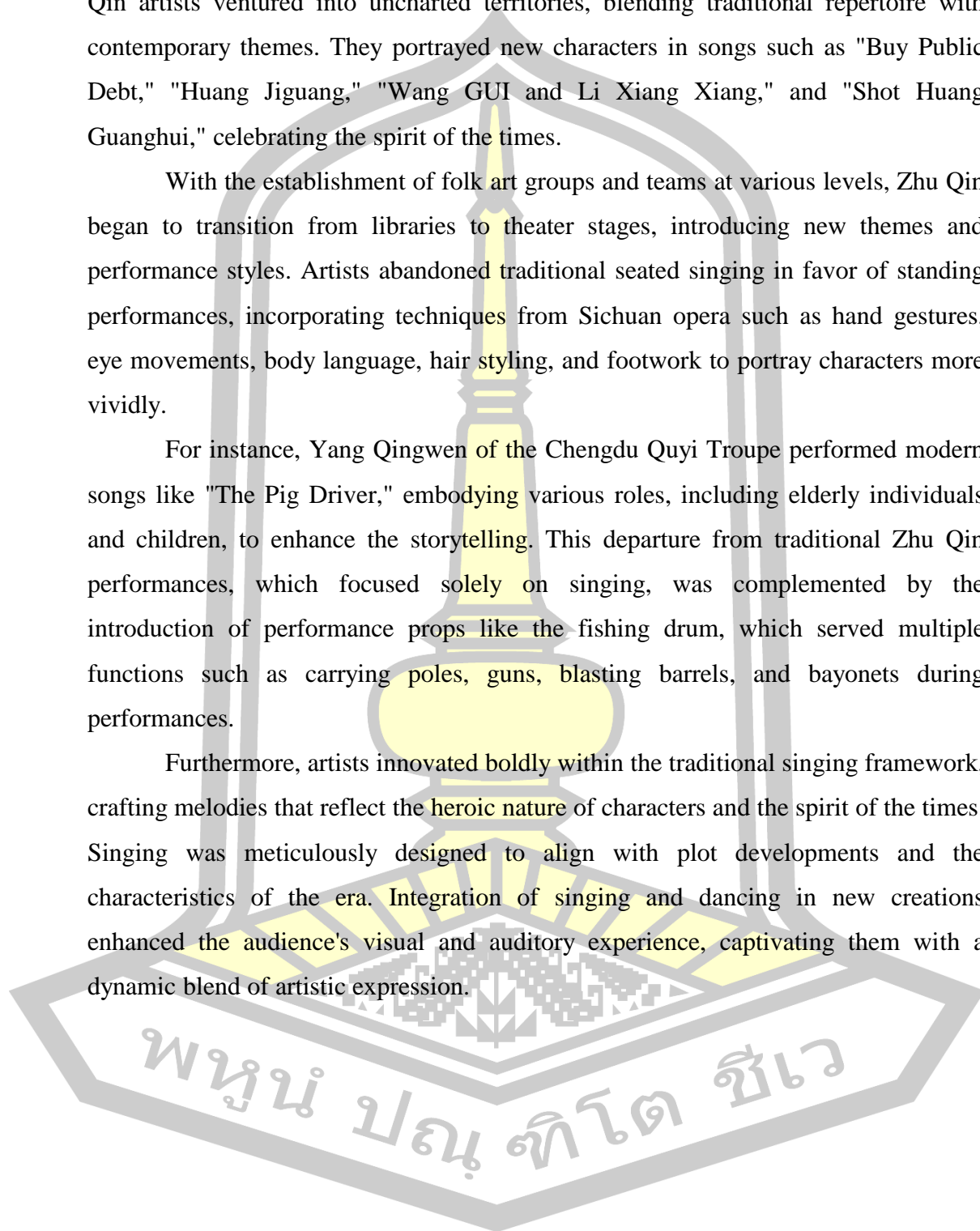




Figure 27. The Three Gorges Quyi Chuandong Zhu Qin Sing and dance with innovation. Show it at the Chongqing Grand Theater.

Source: LingLi (2020)



Figure 28. Three Gorges Quyi Chuandong Zhu Qin Sing and dance with innovation. Show it at the Wanzhou Grand Theater.

Source: LingLi (2021)



Figure 29. the Three Gorges Quyi Chuandong Zhu Qin Sing and dance with innovation. Show it at the Wanzhou Grand Theater.

Source: LingLi (2022)

4.3.2 After the composer changed the song's melody and the content of modern lyrics, he cooperated with the large Mingyue Symphony Orchestra and performed in the form of a concert.



Video of performances with a large folk music symphony orchestra

Source: LingLi (2022)

In his extensive practice, Xie Huiren, a Sichuan Zhu Qin artist, skillfully integrates the essence of Zhu Qin, opera, and folk songs, creating new arrangements with a large national symphony orchestra. This culminates in captivating performances held at prestigious venues such as the Grand Theatre, where musical instruments and dance merge seamlessly. While preserving the unique style and performance techniques of "Yang Diao" Zhu Qin, Xie Huiren continually introduces new artistic elements, facilitating comprehensive improvement.

Xie Huiren employs a diverse range of opera dance performance techniques to vividly express the specific narratives of characters' stories. Through the ebbs and flows of Sichuan Opera and folk songs, coupled with the dynamic changes in singing styles and drumming techniques, he intricately weaves together a tapestry of musical expression. Drawing inspiration from the various gongs and drums utilized in Sichuan Opera, Xie Huiren employs a "multi-technique rhythm," adapting percussion rhythms to suit the evolving plotlines.

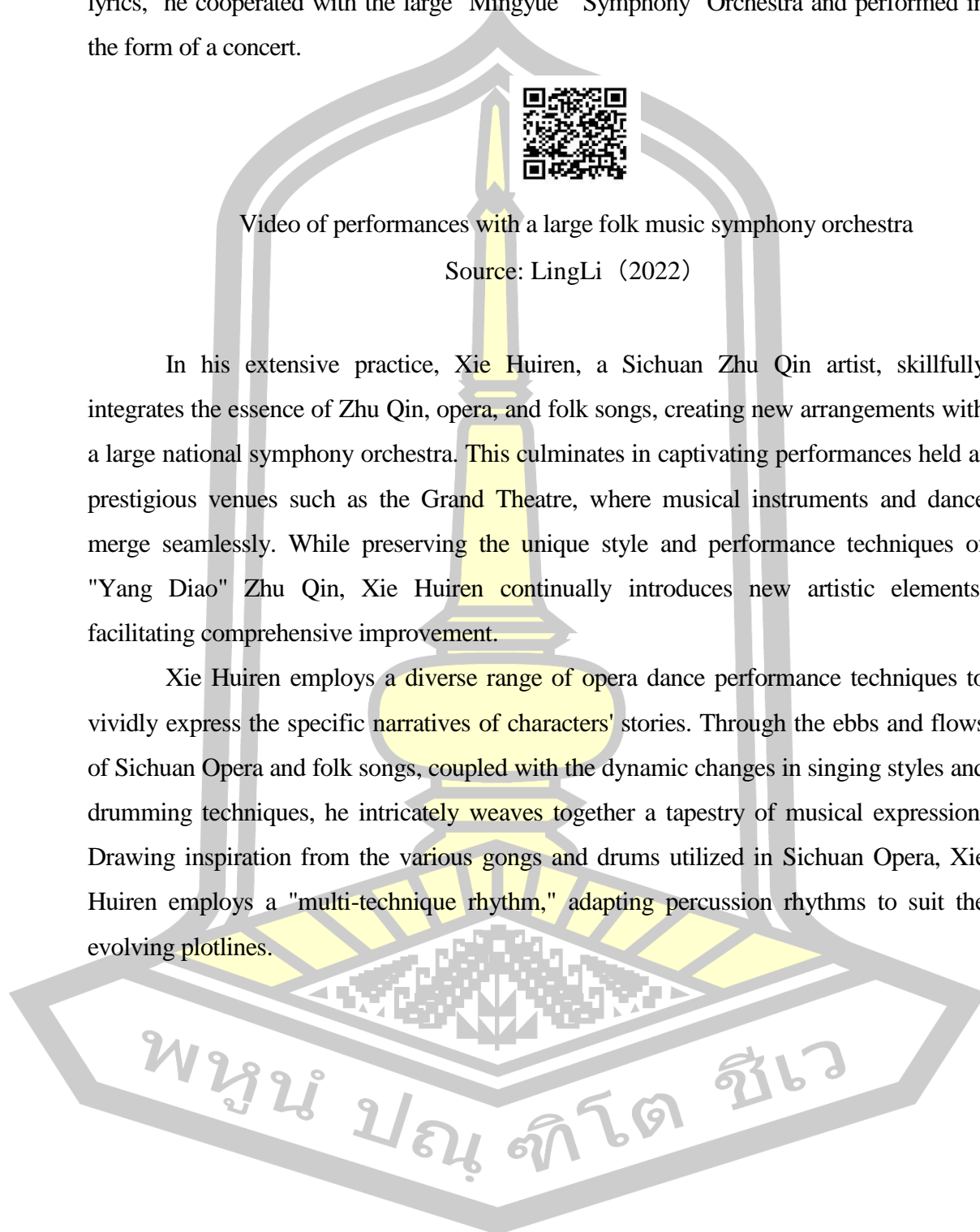




Figure 30. The New Year concert of the Three Gorges Quyi Orchestra and the National Symphony Orchestra

Source: Ling Li (2023)



Figure 31. The New Year concert of the Three Gorges Quyi Orchestra and the National Symphony Orchestra

Source: LingLi (2023)

Summary

1. Social Function

During the Transition Period, Chuandong Zhu Qin played a significant role in society, serving as a concrete manifestation of spiritual culture and documenting social development through its rich repertoire. It has become an integral part of China's intangible cultural heritage, contributing to national unity and social harmony. With the evolution of performance techniques and themes, Chuandong Zhu Qin's performances have adapted to contemporary society, praising the Party, the revolution, and the

people. Additionally, Chuandong Zhu Qin serves an educational function, fostering moral sentiment and character development among the populace. Under the support of local governments and cultural authorities, efforts to excavate, preserve, inherit, and promote Chuandong Zhu Qin have been undertaken extensively.

2. Artistic Value

Chuandong Zhu Qin boasts flexible and diverse artistic expression techniques, setting it apart as a unique form of rap art in Chinese culture. Its extensive repertoire, inspired by stories from the Romance of the Three Kingdoms and other sources, reflects a wide range of themes and humorous elements. Through innovation and adaptation, Chuandong Zhu Qin has transitioned from traditional settings to stage performances, incorporating modern themes and performance styles while retaining its cultural essence. The successful staging of large-scale productions such as "The Legend of Hua Ziliang" represents a significant milestone in the art form's evolution.

3. Performance Form

During the Transition Period, Chuandong Zhu Qin performances have undergone significant transformation, with artists embracing bold artistic innovations and reforms. This includes transitioning from seated to standing and walking performances, incorporating band accompaniments, and integrating dance movements into performances. The performances have become more dynamic and expressive, captivating audiences with their vivid portrayals and diverse range of movements. Additionally, collaborations with other forms of folk music and large symphony orchestras have enriched the performance experience, further enhancing the art form's appeal and artistic value.

In summary, the Transition Period of Chuandong Zhu Qin (1995-2024) has seen remarkable developments across social, artistic, and performance aspects, reflecting its enduring significance and adaptability in contemporary Chinese culture.

CHAPTER V

The Musical Characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China

According to the selection of songs in the previous third chapter, the researcher will analyze musical characteristics: rhythm, melody, harmony, texture, form, and tone color.

5.1 Song profile Chuandong Zhu Qin the use of the beating in the song

5.2 Hua Zi Liang Chuan Qi, the first excerpt

5.3 Hua Zi Liang Chuan Qi, the seventh excerpt

5.4 Yue Xia Pan Diao

5.1 Song profile, Chuandong Zhu Qin The use of the beating in the song

5.1.1 "Hua Zi Liang Chuan Qi" is the first excerpt, and "Legend of Hua Ziliang" is the seventh excerpt. Song profile (The full music score is presented in the appendix)

Hua Zi liang legend music score. Based on the novel Red Rock, Is a rare masterpiece in the Chuandong Zhu Qin singing art, The music focuses on the touching story of Hua Ziliang, after 14 years in prison, The plot twists the details are joyful and sad, The lyrics are amazing and vivid, Road white, The rhyme is catchy, In 1986, By Chongqing national representative inheritor Yuan Sanxia Quyi Troupe deputy head Hua Guoxiu singing recording in Sichuan People's Radio and TELEVISION station officially broadcast by the industry and the majority of the audience welcome, The singing both carries forward the style of the Chuandong Zhu Qin holding and is reasonable, Borrowing a lot of artistic elements, Further characterize the inner world of different characters. It has some innovation in the expression technique of Chuandong Zhu Qin art and is widely recognized as one of the representative works of Chuandong Zhu Qin in the industry. It absorbs the elements of Sichuan opera and sound and integrates sound cavities with drama. However, its melody expression is strong, the script words and rhythm, sonorous rhyme, widely spread in Sichuan

5.1.2 “Yue Xia Pan Diao “Song Brief Introduction of the content

(The full music score is presented in the appendix.)

At the end of the Han Dynasty, a group of males disputes, sincere Fu Han Diao Chan's daughter, famous face beard god-like liver righteousness courage to help Han Ji. A Han Shou pavilion after Hou Guan thinks my Taoyuan brothers Xuzhou lost Guan trapped in Cao Ying, Cao Gong to some not thin. Three days of small banquet horse to meet ten beauties, there is diao cicada in the number. This is the Mid-Autumn Festival, a bright moon in the sky, to see the moon. This night dish, Diao cicada, Diao cicada women came to take the gift to see; Diao Chan asked Ah how beautiful and good beauty. Moonlight view sable cicada-like a day fairy down wide cold slaves in want to xu lu cloth for marriage, after dong zhuo for concubine a flower two xu why you wait to report, han elementary decline out of the minister Dong Zhuo unaccepted child name Lv Bu table word first which he and his father disorderly dynasty gang, god blame slave father ah set clever plan to offer serial, the slave will xu lu bu into match marriage roll after the slave offer Dong Zhuo song girl slave make his phoenix instrument pavilion father fighting, father kill son, who is slave willing to save people between good again, not from a burst of joy in the heart.

5.1.3 Chuandong Zhu Qin, The use of the beating in the song characteristic

The appearance of the role in the plot of the banquet, the seriousness will hit the fishbone, and the simple version shapes the character simulation scene to set off the atmosphere. The performance city is flexibly interpreted according to the habits of the performer, and there is no unified title. The prelude is called the big appearance, generally used at the beginning of the whole section. as shown in figure





Figure 32. The rhythm type of the introduction part is also known as the grand prelude

Source: Ling Li

Interplay, known as "small board" or "small appearance", is generally used for the transformation of scenes and the appearance of characters (Figure 33).



Figure 33. also known as "small board" or "small appearance," is generally used to transform scenes and characters' appearances.

Source: Ling Li

The characteristic of a small door is that a small door is added after each sentence, usually only two shots or one bar. The small department is set only for the musical configuration of the singing and other plays, which has continuous and repetitive structural characteristics (See Figure 34).

White in the clouds, used for walking or finding people (Figure 37).



Figure 37. used for walking or finding people The rhythm of the type

Source: Ling Li

Phoenix nodded, used for the happy, lively plot (Figure 38).



Figure 38. Phoenix nodded, used for the happy, lively plot. rhythm type

Source: Ling Li

Through the interplay characteristics, Zhu Qin has a large space for lyrics, which can be sung according to the notebook or performed on-site, singing about mountains and rivers, singing about the motherland, singing about the joys and sorrows of the world, and singing about the new appearance of the times.

5.2 Hua Zi Liang Chuan Qi, the first excerpt

The song "Legend of Hua Ziliang," rooted in the novel "Red Rock," is a distinguished piece within the Chuandong Zhu Qin repertoire, portraying the emotional journey of Hua Ziliang, who endured 14 years in prison. The lyrics are remarkable for their vivid imagery and expressive power, capturing the complexity of joy and sorrow in Hua Ziliang's life. Released in 1986 and performed by Hua Guoxiu from the Chongqing Quyi Troupe, this song has received acclaim for its heartfelt rendition and innovative approach, blending traditional Chuandong Zhu Qin styles

with artistic elements from Sichuan opera. The music, deeply interwoven with the narrative's dramatic twists, effectively reflects the inner worlds of its characters, marking it as a significant contribution to the Chuandong Zhu Qin tradition (Figure 39).



Figure 39. " Hua Zi Liang Chuan Qi " the first excerpt singing video

Source: Ling Li

This piece of music is a typical parallel single two-part structure, and the division of the internal musical structure is very concise and clear. However, the overall musical structure of the piece has shown some unique features in its development. From this, I also observed the valuable explorations made by Chinese composers in early music creations. The musical structure is shown in the following:

Table 2. Hua Zi Liang Chuan Qi the first excerpt

Parallel single two-part form							
Period	Introduction	A				B	
Phrase		a	connect	b	c	d	e
Subsection	3	223	8	18	12	29	29
Tonality	g-G (Shang)-(Zhi)		C (gong)	G(Zhi)	C(gong)	G(zhi)	d(shang)

Source: Ling Li

In the introduction section (bars 1-3), the tone of the music changes from a G-sign to a G-sign. At the beginning, four quarter note rhythms are used for introduction, with a pitch of a feather and free speed. In bars 2-3, a reverse small wavy line is used for the introduction, with the same starting tone.

The A section (bars 4-25) consists of three contrasting phrases. The melodic range of the A phrase is relatively broad, concentrated within the tenth-degree range, developing from the small character group's g to the small character group's do. The musical rhythm is relatively rich, mainly consisting of 46 notes, the first eight and last sixteen, the first sixteen and last eight, the quarter note, and the twenty-eight rhythm. The musical tone of the B phrase (bars 34-51) is changed to the G symbol clear music seven tone mode and a perfect termination is made. In the form of rap music, the crown-shaped melody shape and the highest note of the phrase appear at the beginning of the phrase. The internal structure of the phrase is mostly weak, and the transition in the middle of the phrase is carried out using non-strict patterns. For example, the first half of the 43rd bar is carried out in the downward pattern of the first half of the 38th bar, and the same is true for the 48th bar, there is no new musical rhythm in the C phrase "bear", and the appearance of "fa" in the 60th bar is a biased use of tonal variation. The overall melody revolves around the small character group as the central sound for up and down movement.

The development of the music has entered the B section, where both the d and e phrases are non-square but equally long sentence structures of 29 bars. The musical time sign switches between 2/4 and 1/4 beats, and the rap form and narrative structure are used. In addition to the use of the first eight, last sixteen, and first sixteen, last eight musical rhythms, the d phrase also extensively utilizes dynamic rhythms such as small and large cuts. The musical tone changes to the G national six-tone mode (with clear corners), and finally serves as a comparison to obtain the e phrase. The elements of its internal music melody and rhythm have repeatedly reorganized the rhythm of the d phrase, for example, in the 93rd bar, the rhythm of the d phrase was reorganized in the 64th bar, and the music rhythm was tightened, the pitch remained unchanged and finally terminated at the main tone of the d Shang Qing music seven tone mode.

Rhythm A

(4-25 section) A phrase music rhythm is rich, mainly after 46 notes, eight, eight, four notes, and 8 rhythms is given priority to, b phrase (34-51 section) and c phrase not new music rhythm, is still attached point rhythm and eight, 16 after the use of eight rhythms. Music development into B paragraph, d phrase in addition to the first eight after 16 and 16 after the use of music rhythm, also a lot of using the small

segmentation and large segmentation dynamic rhythm, its internal music rhythm elements repeatedly restructuring of d rhythm, such as the 93 section of d phrase 64 section of the restructuring of the rhythm, music rhythm tightening, pitch unchanged (Figure 40-41).

Figure 40 and Figure 41 show musical notation for various instruments and vocals. The instruments listed are 竹笛 (zhudi), 二胡 (erhu), 扬琴 (yangqin), and 弹拨 (tanbo). The vocal line (人声, rensheng) includes lyrics in Chinese and Pinyin. In Figure 40, the lyrics are: 尺 (chi), 仓 (cang), 仓 (cang), 尺 (chi), 尺 (chi), 尺 (chi). In Figure 41, the lyrics are: 丈 (zhang), 特 (te), 务 (wu), 们 (men), 四 (si), 处 (chu), 搜 (sou), 捕 (bu), 很 (hen), 紧 (jin), 张 (zhang). The tempo marking '慢 (man)' is present at the end of Figure 41.

Figure 40. music rhythm tightening, pitch unchanged

Source: Ling Li

Figure 41. music rhythm tightening, pitch unchanged Singing video

Source: Ling Li

Melody

Paragraph A (bars 4-25) consists of three contrasting phrases, A The vocal range of the phrase melody is relatively broad, Concentrated within ten degrees, From the g development of the small group to the do of a small group, The melodic shape of the b-phrase (bars 34-51), The highest pitch of the phrase appears at the beginning of the phrase, The door in the middle of the phrase uses a non-strict molding advance, For example, the first half of section 43 is the downstep of the first half of section 38, 48, The c phrase bear shows no new musical rhythm, The appearance of the rise offa is the use of partial bias, The overall melody is centered up and down by the so of a group of small characters. The music develops into the B section, where d-phrases and e-phrases are non-square but equal-length phrases. The music melody is still smooth in the bass area, without using too many new materials. The contrast of the melody is mainly reflected in the direction of the musical melody, and the melody does not form an obvious climax. (See Figure 42, 43)

Figure 42 is a musical score for a piece. It includes staves for the following instruments and vocals:

- 竹笛 (zhudi) - Bamboo Flute
- 二胡 (erhu) - Erhu
- 扬琴 (yangqin) - Yangqin
- 弹拨 (tanbo) - Tanbo
- 打击 (daji) - Daji
- 人声 (rensheng) - Voice

The vocal line (人声) is highlighted with a red box. It shows the lyrics: 到北平春秋书店把身 (dao bei ping chun qiu shu dian ba shen). The melody is written in a staff with a treble clef and a key signature of one flat. The tempo is marked 60.

Figure 42. The door in the middle of the phrase uses anon-strict molding advance

Source: Ling Li



Figure 43. The door in the middle of the phrase uses anon-strict molding advance

Singing video

Source: Ling Li

Harmony

Introduction part (1-3 section): music tonality by g to G national tone, using the G qing music seven tone development to the end of A paragraph A phrase, termination type in 25 section closed termination, connection (26-33 section) transfer C , then (34-91 section) music tone alternately between G and C, music harmony termination are terminated, finally e phrase (92- 120 section) music tonality to d business national tone and termination.

Texture

From the music of the music texture, music for mono melody form, is the main music texture, music phrases except for music melody form, also appeared the Angle of rap texture, such as the 44-45 section in the music without the continuous and rhythm as texture, in addition to the music of 103- 105 sections also have a rhythm connecting small accessories connect the rhythm of the quarter texture and its 111 section body, enhance the development of the music power (See Figure 44, 45).

Figure 44 shows a musical score with the following parts: 竹笛 (zhudi), 二胡 (erhu), 扬琴 (yangqin), 弹拨 (tanbo), 打击 (daji), and 人声 (rensheng). The vocal line (人声) includes the lyrics: 光 (guang), 有 多 少 (you duo shao), 煤 黑 子 (mei hei zi), 死 在 矿 (si zai kuang). A red box highlights the first measure of the vocal line and the corresponding instrumental accompaniment.

Figure 44. sections also have a rhythm connecting small accessories connect the rhythm of the quarter texture and its 111-section body

Source: Ling Li



Figure 45. sections also have a rhythm connecting small accessories connect the rhythm of the quarter texture and its 111-section body Singing video

Source: Ling Li

Form

The music is a typical tie single two-piece structure, music inside the structure is very concise and clear, but the integral piece of the structure in the process of development reflects some unique, which can also be observed that the Chinese composer in the early music creation of valuable exploration, type structure as shown in the figure below:

Table 3. Form Hua Zi Liang Chuan Qi "The first excerpt

Parallel single two-part form							
Period	Introduction	A				B	
Phrase		a	connect	b	c	d	e
Subsection	3	23	8	18	12	29	29
Tonality	g-G		C (gong)	G(Zhi)	C(gong)	G(zhi)	d(shang)
	(Shang)-(zhi)						

Source: LingLi

Tone Color

In terms of timbre special percussion instruments, can complete all the plays of any style of gongs and drums, can play thunderstorms, thousands of troops and horses, moving light lotus, mountains and water, In changban slope single riding the savior, and can hit a thousand burst of troops, ten thousand horses galloping, sword, sword and halberd when the musical effect , Socialization requires accurate and standardized pronunciation, mellow and loud speech, In order to have an aura, the voice must be mellow, big and small, and the speed is urgent and slow, Pass mouth: "pass mouth" of the word is in one go, consistent to the end of the meaning. Pass mouth is a kind of difficult language skill that said good, and wonderful to the audience the enjoyment of beauty. Through mouth practice, mainly lies in the rhythm and breath grasp, strive to do: the word clear meaning, fluent nifty, slow in hiding tight, tight in the slow, fast but not chaos, slow and continuous, calm breath, inhale leisurely, "circulation such as bullet".

5.3 Hua Zi Liang Chuan Qi, the seventh excerpt

The seventh excerpt from the "Legend of Hua Ziliang" in the Chuandong Zhu Qin tradition showcases an intricate blend of long-established Eastern musical narratives with the distinctive rap-like storytelling of the region. This segment stands out for its deep musical analysis, reflecting the complex emotions and the resolution of Hua Ziliang's journey after enduring years of hardship. Performed with the unique characteristics of the Chuandong Zhu Qin, this part of the legend infuses traditional melodies with a contemporary edge, symbolizing the intertwining of Hua Ziliang's past struggles with his present redemption. The music, rich in cultural nuances and emotional depth, employs various playing techniques to convey the nuanced storyline, making this excerpt a notable example of innovation within the traditional Chuandong Zhu Qin art form (Figure 46).



Figure 46. " Hua Zi Liang Chuan Qi" the seventh excerpt singing video.

Source: Ling Li

The music is composed using our country's national mode, specifically the C mode, with the addition of biased tones. From the perspective of tonality, C symbol, and d quotient tonality are all within the same system.

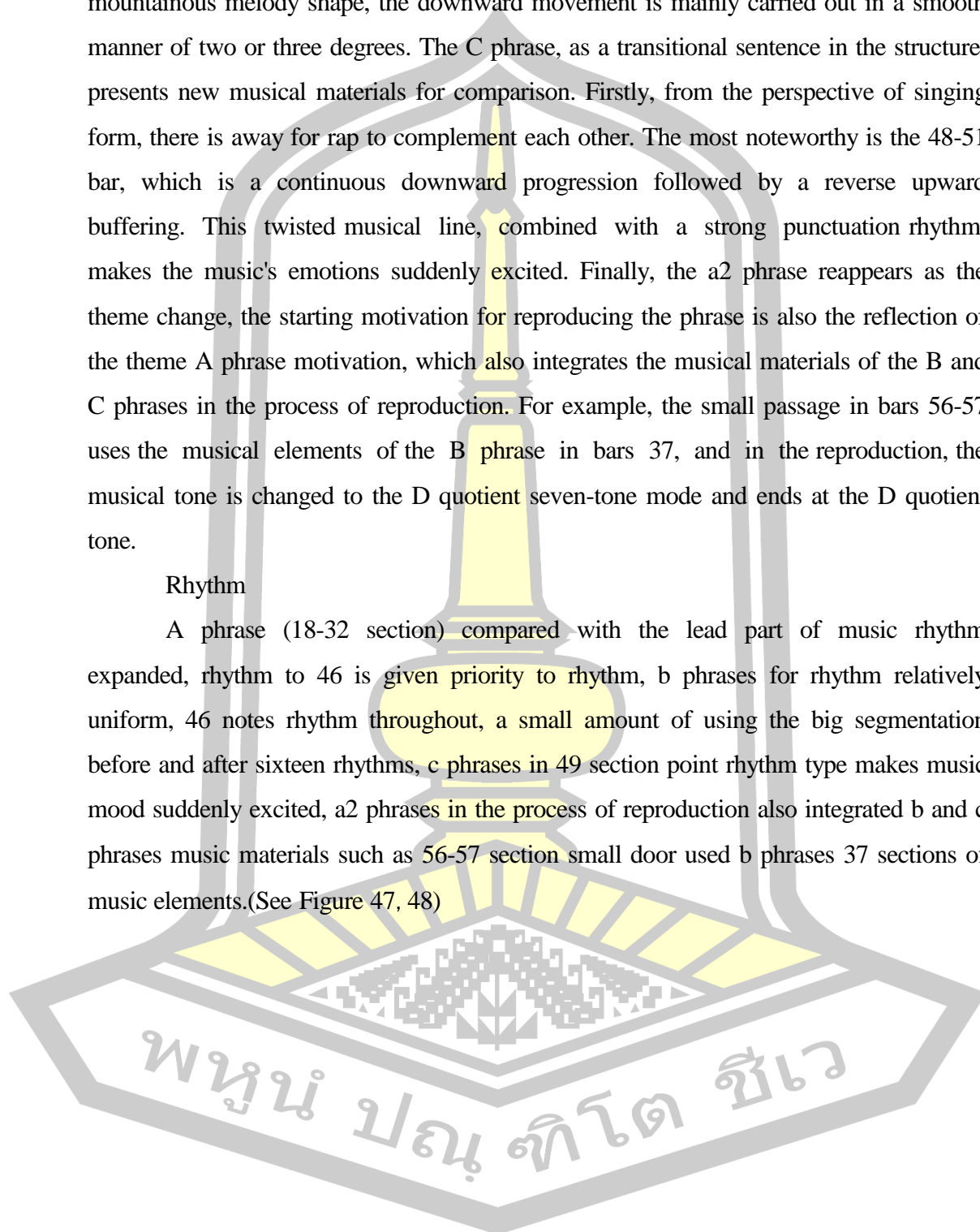
The introduction section (bars 1- 16) is a simple two-part form. The lower part introduces percussion and uses dynamic rhythms such as punctuation 46, first sixteen and last eight, and money eight and last sixteen. The upper part of the melody also extensively uses jumps in the fourth, fifth, and sixth degrees, ending in the C.

The A phrase (bars 18-32) has an expanded rhythm compared to the introduction section, with a shift from a 46 rhythm to a 28 rhythm, resulting in a more lyrical melody. The overall melody has a surrounding line structure, with a group of small characters centered on the g, and is arranged in a circular pattern from above and below. The B phrase is in the national palace mode, with the addition of clear angle and biased

notes in the entrance, resulting in a relatively even rhythm. The (bars 38-41) has a mountainous melody shape, the downward movement is mainly carried out in a smooth manner of two or three degrees. The C phrase, as a transitional sentence in the structure, presents new musical materials for comparison. Firstly, from the perspective of singing form, there is away for rap to complement each other. The most noteworthy is the 48-51 bar, which is a continuous downward progression followed by a reverse upward buffering. This twisted musical line, combined with a strong punctuation rhythm, makes the music's emotions suddenly excited. Finally, the a2 phrase reappears as the theme change, the starting motivation for reproducing the phrase is also the reflection of the theme A phrase motivation, which also integrates the musical materials of the B and C phrases in the process of reproduction. For example, the small passage in bars 56-57 uses the musical elements of the B phrase in bars 37, and in the reproduction, the musical tone is changed to the D quotient seven-tone mode and ends at the D quotient tone.

Rhythm

A phrase (18-32 section) compared with the lead part of music rhythm expanded, rhythm to 46 is given priority to rhythm, b phrases for rhythm relatively uniform, 46 notes rhythm throughout, a small amount of using the big segmentation before and after sixteen rhythms, c phrases in 49 section point rhythm type makes music mood suddenly excited, a2 phrases in the process of reproduction also integrated b and c phrases music materials such as 56-57 section small door used b phrases 37 sections of music elements.(See Figure 47, 48)



36

竹笛 (zhudi)

打击 (daji)

尺 chi 尺 chi 尺 chi 仓 cang 仓 cang 仓 cang 尺 chi 尺 chi

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

空 箩 范 不 觉 到 了 磁 器
kong luo dou bu jue dao liao ci qi

Figure 47. section small door used b phrases 37 sections of music elements

Source: Ling Li



Figure 48. section small door used b phrases 37 sections of music elements

Singing video

Source: Ling Li

Melody

The melody of a phrase (18-32 bars) is more lyrical, the overall melody is the surround line structure, the g of small characters is the central tone, from the top and bottom, phrases (38-41 bars) is the mountain melody shape and the descent is mainly two and three smooth. The c phrase is the turn in the structure, the contrast of new music material, first from the singing form appeared the rap set off each other, the most noteworthy is 48-51 section, continuous downward mode into then reverse uplink buffer this twist music line, the final a2 phrases as the theme of the change, reproduce phrase starting motivation for the theme a phrase motivation reflection (See Figure 49, 50).

Figure 49 shows a musical score for six instruments: 竹笛 (zhudi), 打击 (daji), 二胡 (erhu), 扬琴 (yangqin), 弹拨 (tanbo), and 人声 (rensheng). The score is in staff notation with lyrics in Chinese and Pinyin. The lyrics are: 仓 仓 尺 仓 仓 仓 仓 尺 (cang cang chi cang cang cang cang chi). The score includes a 'rit.' (ritardando) marking and a 'dim.' (diminuendo) marking. The final phrase is '华子良闯三关 出虎' (hua zi liang chuang san guan chu hu).

Figure 49. The final a2 phrases as the theme of the change, reproduce phrase starting motivation for the theme a phrase motivation reflection.

Source: Ling Li



Figure 50. The final a2 phrases as the theme of the change, reproduce phrase starting motivation for the theme a phrase motivation reflection

Singing video

Source: Ling Li

Harmony

three, tonality the music is composed in the national tone of China, specifically for C. From the addition of partial tones in the music, the changes of C, C sign, and d Shang are all different tones in the same palace system. The lead part (sections 1- 16) terminates in the C tone. A paragraph A phrase (17-32) music tonality is C, B phrase (33-41) is the national palace tone, through the door, c phrase music tone is C, finally the music tonality of A 1 phrase (52-60) is changed to dashing clear music seven tone and ends in d.

Texture

texture The piece of the use of mono texture is given priority, but the most noteworthy is the introduction of the music, which is also the highlight of the whole song, The lead part (1- 16 section) is a simple two-form introduced form, below the part introduced for percussion, use the point 46, eight, 8 after 16 dynamic rhythms, also added music power for the development of music (See Figure 51, 52)

Figure 51 shows a musical score with six staves. The staves are labeled on the left: 竹笛 (zhudi), 打击 (daji), 二胡 (erhu), 扬琴 (yangqin), 弹拨 (tanbo), and 人声 (rensheng). The score is in Western staff notation. Red boxes highlight specific rhythmic patterns in the percussion (daji), erhu, yangqin, and tanbo parts. The percussion part includes lyrics in Chinese and Pinyin: 仓 补 弄 冬 尺 补 弄 冬 仓 仓 仓 仓 仓 仓 仓 仓.

Figure 51. eight, 8 after 16 dynamic rhythms, also added music power for the development of music.

Source: Ling Li

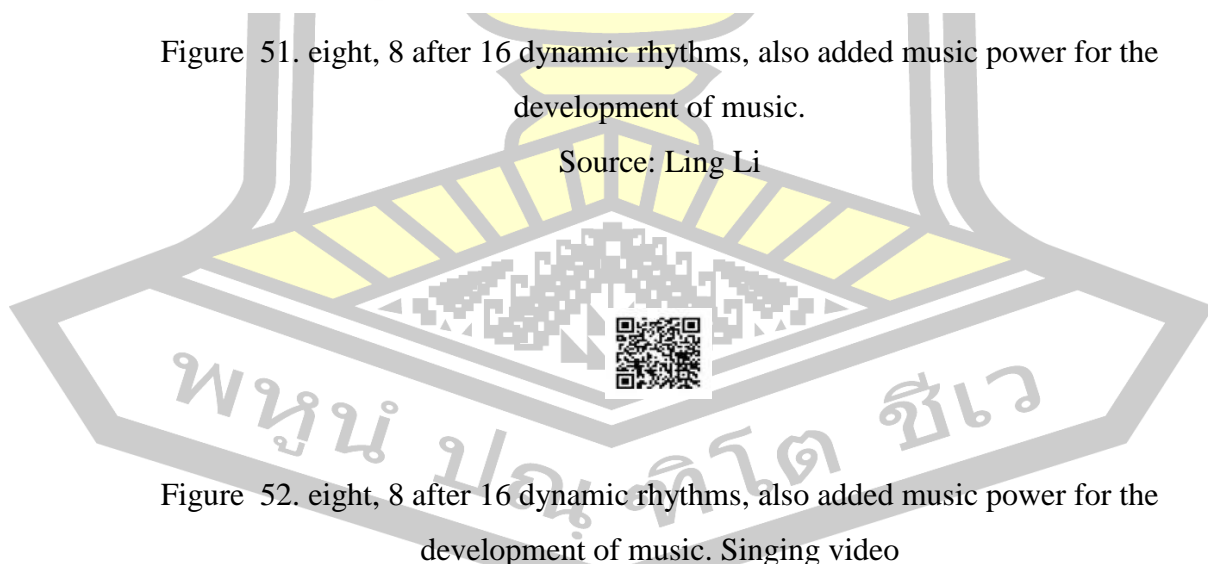


Figure 52. eight, 8 after 16 dynamic rhythms, also added music power for the development of music. Singing video

Source: Ling Li

Form

structure This style is a typical four-period composition from the composition of a single structure, The period length is not equal, and belongs to the non-square structure, but from the structure of the overall level of the development, the internal phrases have a relatively close relationship, the structure of the music as shown in the figure below:

Analysis of the musical form of the seventh excerpt, "Sections 71-72": The musical form of this piece is a typical single-part structure composed of four phrases, starting, transitioning, and combining sections. The structural diagram of the musical form is shown in the following figure:

Table 4. Form of Hua Zi Liang Chuan Qi" the seventh excerpt

A single-part musical structure composed of four sentence structures: starting, transitioning, and combining					
period	introduction	A			
phrase		a	b	c	a1
Subsection	16	16	9	10	9
tonality	C (gong)	C(zhi)	C(gong)	C(zhi)	d(shang)

Source: Ling Li

Tone Color

In the timbre of the singing voice , Emphasize "clear words, pure cavity, integrity", in the process of singing, the actors, along with the character of the different images and the melody, use different sound skills, such as the pronunciation of the voice, true and false mixed sound, falsetto, etc. The voice is sometimes euphemistic and moving, sometimes magnificent, sometimes loud and clear, sometimes soft and graceful. Through the changing and colorful voice, different characters and characters are created, making the audience "sound" in the scene, immersed in it, and have an endless aftertaste.

5.4 Yue Xia Pan Diao

The musical piece "Yue Xia Pan Diao" from the traditional Chuandong Zhu Qin repertoire offers a deep dive into the tumultuous times at the end of the Han Dynasty, portraying the legendary figure Diao Chan amidst a backdrop of political intrigue and personal dramas. This section stands out for its rich musical composition, which uses traditional Chuandong Zhu Qin techniques to convey the story's emotional depth and historical context. The piece intricately combines the distinct melodic lines and rhythmic patterns typical of Chuandong Zhu Qin, capturing the elegance, sorrow, and complexity of Diao Chan's character and her circumstances. Through the use of specific strumming patterns and tempo variations, the music mirrors the narrative's ebb and flow, enhancing the listener's immersion into the story's cultural and historical essence. "Yue Xia Pan Diao" not only showcases the unique sound and expressive potential of the Chuandong Zhu Qin but also serves as a vivid musical narration of one of China's most enchanting legends (Figure 53).



Figure 53. Yue Xia Pan Diao Singing video

Source: Ling Li

The introduction section of the 10 bars combines the rhythm of punctuation 46 with the first eight and last sixteen rhythms multiple times, without a fixed pitch. The musical tone of the piece is in the C mode, and the relationship between the tones is still the same palace system. In the nine contrasting small phrases in the piece, there is a small gate structure in the middle of each phrase, and the gate rhythm is either the first eight and last sixteen followed by the 228 rhythm or the punctuation 46 followed by the 228 rhythm. From the perspective of melody development, the range of melody in musical phrases is relatively broad, just like the first two musical works. The lowest note is the g of the small character group, and the highest note is the do of the small character group 2, concentrated within the tenth degree. The horizontal

progression of the melody is mainly carried out in a gentle and gradual manner in the second and third degrees, but there is also a lack of large jumps. For example, the upward leap of the seventh degree in the 34th bar and the pure downward leap of the fifth degree in the 38th bar have both added impetus to the development of the music. From the perspective of rhythmic development, it is also relatively rich. The rhythm of the previous eight to sixteen, forty-six, twenty-eight, and quarter notes is the main rhythm, with a small amount of added anti major dots and the music rhythm of the first sixteen of the anti-major dots. There are still some similar musical elements in the structure of the last nine comparative phrases. The d phrase is a condensed use of the music rhythm in the phrase, and the melody has changed. The music melody of the phrase has repeatedly used the music material of the c phrase for the reorganization of pitch and rhythm. The hand I phrases are the development techniques of fish biting the tail in the development of national melodies in China. The C gong sound in the termination of the h phrase is used as the starting sound in the I phrase.

Rhythm

rhythm From the perspective of the development of rhythm, also is relatively rich, before eight after 16,46,28, four notes of rhythm are given priority, a small amount of joined the big point before 16 music rhythm, the last nine contrast of small phrase structure still has some similar music elements, d phrase for a phrase music rhythm tightening, melody changed, g phrase music melody repeatedly used phrase music material for the reorganization of pitch rhythm (See Figure 54, 55).



Figure 54. four notes rhythm is given priority to, a small amount of joined the big point and the big point before 16 music rhythm

Source: Ling Li



Figure 55. four notes rhythm is given priority to, a small amount of joined the big point and the bigpoint before 16 music rhythm Singing video

Source: Ling Li

Melody

melody From the perspective of the melodic development, The melodic range in the phrase is the extensive as in the first two musical works, The lowest sounds are all of small letters, The highest pitch is a small word group of do, Concentrated within ten degrees, The horizontal progress of the melody is mainly based on the two and three degrees, But there is no lack of a big jump, For example, the seven jump in the 34 bars and the pure five degree jump in the 38 bars add impetus to the development of the music, The h phrase and the I phrase are the development techniques of the fish biting the tail in the development of national melody in China, The C phrase in the h-phrase is used as the start in the I phrase (See Figure 56, 57).

The musical score consists of four staves. The lyrics are in Chinese characters and Pinyin. Red boxes highlight specific melodic jumps in bars 34 and 38.

Staff 1: 冬 冬 尺 仓 (dong dong chi cang)

Staff 2: 传 到 献 帝 冬 冬 四 百 余 仓 冬 冬 仓 出 (chuan dao xian di dong dong si bai yu cang dong dong cang chu)

Staff 3: 弟 兄 们 仓 冬 冬 冬 冬 冬 失 散 徐 州 (di xiong men cang dong dong dong dong dong shi san xu zhou)

Staff 4: 冬 冬 尺 仓 (dong dong chi cang)

Staff 5: 仓 冬 冬 仓 出 兄 南 弟 北 各 相 (cang dong dong cang chu xiong nan di bei ge xiang)

Figure 56. the seven jumps in the 34 bars and the pure five degree jump in the 38 bars add impetus to the development of the music

Source: Ling Li



Figure 57. The seven jumps in the 34 bars and the pure five-degree jump in the 38 bars add impetus to the development of the music Singing video

Source: Ling Li

Harmony

In the realm of music, the tonality of C Tune maintains a strong connection to the palace system. For instance, in the introductory section of the music, the tonality is rooted in the key of C. As the composition progresses, it undergoes a shift, moving between the notes D and E, while still adhering to the palace system. From a tonal scale perspective, no additional tones are introduced, resulting in a composition that adheres to the pentatonic scale of the five ethnic tones.

Texture

texture The use of the music texture is also more distinctive, in addition to the introduction part (1- 10 section), every two phrases in the connection of percussion as texture connection, the introduction of the ten sections for using the rhythm and the first eight sixteen rhythms, no fixed pitch, music nine contrast by small door structure, the rhythm of the door for the first eight after sixteen after 2 rhythm or attached point 46 rhythm and rhythm (See Figure 58, 59).



Figure 58. every two phrases in the connection of percussion percussion as texture connection

Source: Ling Li



Figure 59. every two phrases in the connection of percussion percussion as texture

Connection Singing video

Source: Ling Li

Form

Structure the music using the creation of the combination of Chinese and Western concepts, music using the nationalization of melody, nationalization of music tonality and western type structure, is also for the type structure, specific for a single type structure, music beat number in 3 / 4 and 2 / 4 intermediate switch, the overall music of type structure is square, type structure figure as shown in the figure below:

This piece of music adopts the creative concept of combining Chinese and Western elements, combining national melodies, national musical tones, and Western musical structures. It is also a single-part musical structure that uses foreign elements for Chinese purposes. The musical beats switch between 3/4 and 2/4 beats, and the overall musical structure of the piece is relatively square. The musical structure diagram is shown in the following figure:

Table 5. Form of Yue Xia Pan Diao

Single part form																
period	introduction	A														
phrase		a	co	b	co	c	co	d	co	e	co	f	co	g	co	h
		n	n	n	n	n	n	n	n	n	n	n	n	n	n	nn
		n	n	n	n	n	n	n	n	n	n	n	n	n	n	ect
		ec	ct	ct	ct	ct	ct	ct	ct	ct	ct	ct	ct	ct	ct	
		t														
Subsection	10	4	1	4	1	4	1	4	1	5	1	4	1	4	1	3
tonality	C	D		C		E		D		E		C		D		

	gong	shang	gong	jue	shang	jue	gong	shang
--	------	-------	------	-----	-------	-----	------	-------

Source: Ling Li

Tone Color

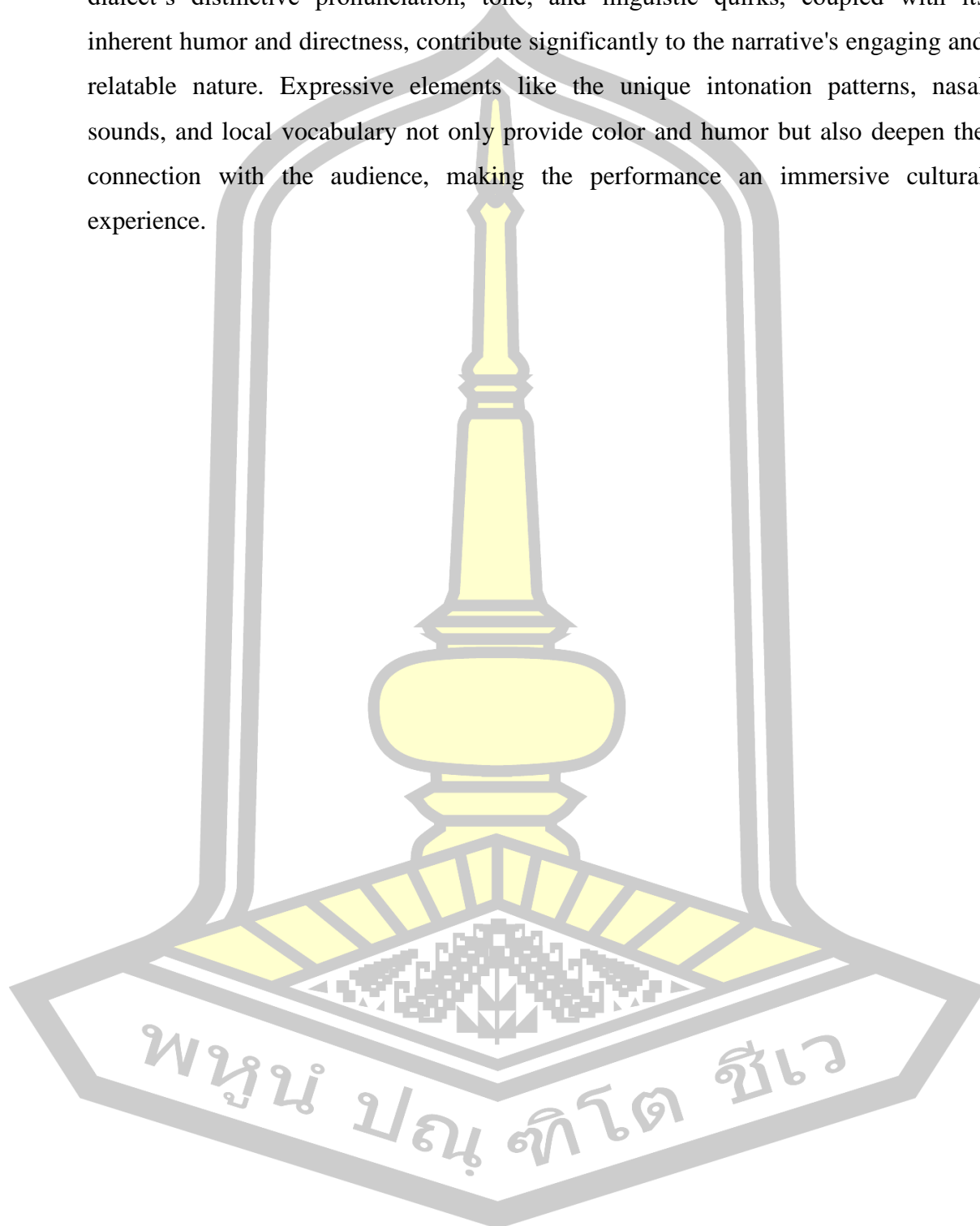
Traditional singing has certain characteristics in the singing tone, we call it moistening cavity. As a rap art, say to say clearly, sing to sing with charm, this is the "soul" of Chuandong Zhu Qin. In order to maintain the "taste" of Sichuan bamboo qin, a lot of use was used when singing. Runqiang is a means of artistic treatment of singing formed in the development of Chinese national vocal music. The embellishment of Sichuan bamboo qin is to decorate and polish the language, tone, drag, and charm in the singing, which is to add decorative sounds such as leaning, slip, trill, and Boeing to the sentence. It is the most classic and difficult part to learn, and it is also the most impossible part to be accurately recorded. Because every time the teacher sings is not exactly the same, therefore, it is impossible to achieve the original "copy" or "clone"; therefore, if you want to achieve the "spirit-like", it needs many years of painstaking learning. Just think, runqiang is actually a second creation of the singer. If we use a fixed pitch and rhythm, it will inevitably affect its charm. This kind of singing, which can never be "copied", may be its charm.

Summary

In Chuandong Zhu Qin's performance style, a solo artist skillfully combines a fishing drum in the left hand with a simple board in the right, simultaneously playing and vocalizing to embody different characters within a narrative. This unique combination, along with the rhythmic nuances produced by the drum and slips, vividly brings to life scenes from nature, such as riverscapes and atmospheric phenomena like wind and thunder, enriching the storytelling experience.

The singing style in Eastern Chuandong Zhu Qin performances is characterized by a fusion of lyrics, melodies, and specific rhythmic patterns, creating a dynamic platform for storytelling. This musical synthesis enables performers to delve into a wide array of roles, effectively conveying complex emotions and character traits through their narrative rap. Rooted in the rich cultural tapestry of the Bashu area, the language of Eastern Chuandong Zhu Qin is distinguished by its use of

the Sichuan dialect, enhancing the narrative's authenticity and emotional depth. The dialect's distinctive pronunciation, tone, and linguistic quirks, coupled with its inherent humor and directness, contribute significantly to the narrative's engaging and relatable nature. Expressive elements like the unique intonation patterns, nasal sounds, and local vocabulary not only provide color and humor but also deepen the connection with the audience, making the performance an immersive cultural experience.



CHAPTER VI

Conclusion Discussion and Suggestions

In this study, there are two objectives:

- 1 To investigate the current status of “Chuandong Zhu Qin” in Chongqing Municipality, China
- 2 To analyze the musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China

According to the method of collecting fieldwork, including documents

The data and research results can be summarized as follows:

6.1 Conclusion

6.1.1 The investigation of the current status of “Chuandong Zhu Qin” in Chongqing Municipality, China

The Chuandong Zhu Qin, as a traditional form of folk art, holds significant social functions and serves as a concrete embodiment of spiritual culture, recording the social development of the classics. It is recognized as part of the national intangible cultural heritage and plays a crucial role in cultural continuity and social cohesion.

Over time, Chuandong Zhu Qin performances have evolved, with many young actors transitioning from seated singing to standing and walking performances, incorporating various techniques from Sichuan opera and folk music. Bold innovations and reforms have been made, including the establishment of professional performance teams such as the Three Gorges Quyi Chuandong Zhu Qin Troupe.

Educationally, Chuandong Zhu Qin serves to enrich people's moral sentiment and cultivation. With its unique style combining prose and rhyme, it reflects the aesthetic education principles of Confucius and Schiller, aiming to create sound minds and sincere, kind, and beautiful personalities.

Recognized for its artistic value, Chuandong Zhu Qin exhibits flexible and diverse expression techniques. Its rich repertoire, including adaptations from the Romance of the Three Kingdoms, showcases the art form's versatility and enduring

appeal. Collaborations with modern symphony orchestras and innovative stage designs have further enhanced its artistic impact.

Moreover, Chuandong Zhu Qin serves as a conduit for cultural exchange and communication, conveying the emotions and experiences of social members through music. It fosters a sense of unity and harmony within communities, contributing to the construction of spiritual civilization and the promotion of social harmony. In conclusion, Chuandong Zhu Qin represents a rich cultural heritage that continues to evolve and adapt to contemporary times, remaining a cherished form of artistic expression with profound social significance.

6.1.2 The musical characteristics of "Chuandong Zhu Qin" in Chongqing Municipality, China

Chuandong Zhu Qin is a traditional Chinese folk art form that involves solo singing with rich character portrayals. It requires a high level of artistic skill and a beautiful singing voice. The performance involves speaking, singing, and playing various instruments, such as fishing drums and simple boards. Chuandong Zhu Qin has evolved over centuries, transitioning from religious Taoist origins to a secular art form with diverse themes.

There are two major schools of Chuandong Zhu Qin worldwide: the Yangqin tune and the Zhonghe tune. Chuandong Zhu Qin, belonging to the Zhonghe tune, is known for its strict and standardized board style, clear singing, and emphasis on colloquial characteristics. It can be performed in various forms, such as solo, duet, or group, with a rich repertoire and diverse rhythms. The performance often involves rhythmic patterns like one-word boards, second-rate boards, third boards, and more, each conveying different emotions and scenes.

The music of Chuandong Zhu Qin is characterized by its use of traditional Chinese tonalities, rich melodies, and rhythmic patterns. It combines elements of Chinese national melodies with Western musical structures, resulting in a unique and captivating sound. Traditional singing in Chuandong Zhu Qin emphasizes clear pronunciation, charming singing, and the use of embellishments like runqiang to add depth and charm to the performance. This art form reflects a rich cultural heritage and a combination of traditional and modern elements in its music and performance style.

6.2 Discussion

6.2.1 Discussion of the current status of the music performance "Chuandong Zhu Qin" in Chongqing Municipality, China

The discussion of Chuandong Zhu Qin, also known as the Chongqing style, reveals a fascinating blend of culture, geography, history, and artistry. This regional adaptation of the traditional Chinese art form Zhu Qin has deep roots in Chongqing Municipality, and its development can be traced back to ancient times.

One of the key factors influencing the development of Chuandong Zhu Qin is the natural environment of Chongqing, particularly the Yangtze River and Jialing River. These rivers have played a significant role in shaping the musical traditions of the region, as highlighted by Chen (2009). The combination of the unique geographical features and the historical importance of Chongqing as a transportation hub has led to a fusion of various cultural influences. This fusion, as discussed by Wang (2015), has contributed to the distinct style of Chuandong Zhu Qin.

Chuandong Zhu Qin distinguishes itself in the realm of traditional Chinese music due to its exceptional characteristics. As Zhang (2012) pointed out, it is a solo performance that demands a wide range of skills from the artist, including singing, speaking, and instrumental abilities. Performers skillfully transition between multiple roles within the performance, as described by Dong (2018), effectively bringing characters to life and evoking emotions through changes in singing style and manner.

The inclusion of instrumental accompaniment, such as the Zhu Qin, basic boards, and fishing drums, adds depth and rhythm to the narrative, creating a harmonious ambiance, as highlighted by Liu (2016). This multifaceted approach to storytelling through music and performance is a testament to the artistic richness of Chuandong Zhu Qin.

Beyond its musical attributes, Chuandong Zhu Qin holds significant cultural importance for the people of Chongqing, as Wu (2014) emphasized. It serves as a repository of indigenous myths, historical events, and ethical teachings, preserving and transmitting the cultural heritage of the region to successive generations. In an ever-changing world, this art form plays a crucial role in fostering a sense of community and identity among the residents of Chongqing, as noted by Chen (2009).

6.2.2 Discussion of the characteristics of the music performance "Chuandong

Zhu Qin" in Chongqing Municipality, China

Chuandong Zhu Qin, a captivating and unique form of Chinese narrative singing, is renowned for its remarkable solo performances. In the world of traditional Chinese music, it stands out as a singular art form where a single artist must possess an extraordinary range of talents. This includes not only mastery of singing but also the ability to skillfully employ spoken word elements and instrumental proficiency. Zhang (2012) highlights this multifaceted nature of Chuandong Zhu Qin, underlining how performers are required to excel in singing, speaking, and instrumental skills to effectively convey a wide spectrum of emotions and portray various characters within the performance.

One of the defining features of Quyi, the broader category encompassing Chinese narrative singing, is the remarkable capability of a solitary artist to assume multiple roles during a performance. Chuandong Zhu Qin, as a quintessential example of Quyi, fully embraces this characteristic. Dong (2018) emphasizes the unique demand placed upon artists, as they must seamlessly transition between characters within the narrative. Through changes in singing style, tone, and demeanor, performers skillfully transport the audience into a world where a single individual embodies a multitude of characters, creating a captivating and immersive storytelling experience.

The musical landscape of Chuandong Zhu Qin is not solely reliant on vocal prowess but also intricately interwoven with instrumental accompaniment. Key instruments include the Zhu Qin itself, simple boards, and fishing drums, each playing a vital role in enhancing the performance. Liu (2016) underscores the significance of these instruments, as they contribute to the rhythmic and melodic backdrop that complements the vocal narrative. Together, these elements form a harmonious union, elevating Chuandong Zhu Qin to a level of artistic expression that is both captivating and culturally significant.

6.3 Suggestions

6.3.1 Conduct comprehensive documentation and archiving of Chuandong Zhu Qin performances, songs, and historical records. Create a digital repository to preserve this cultural heritage for future generations.

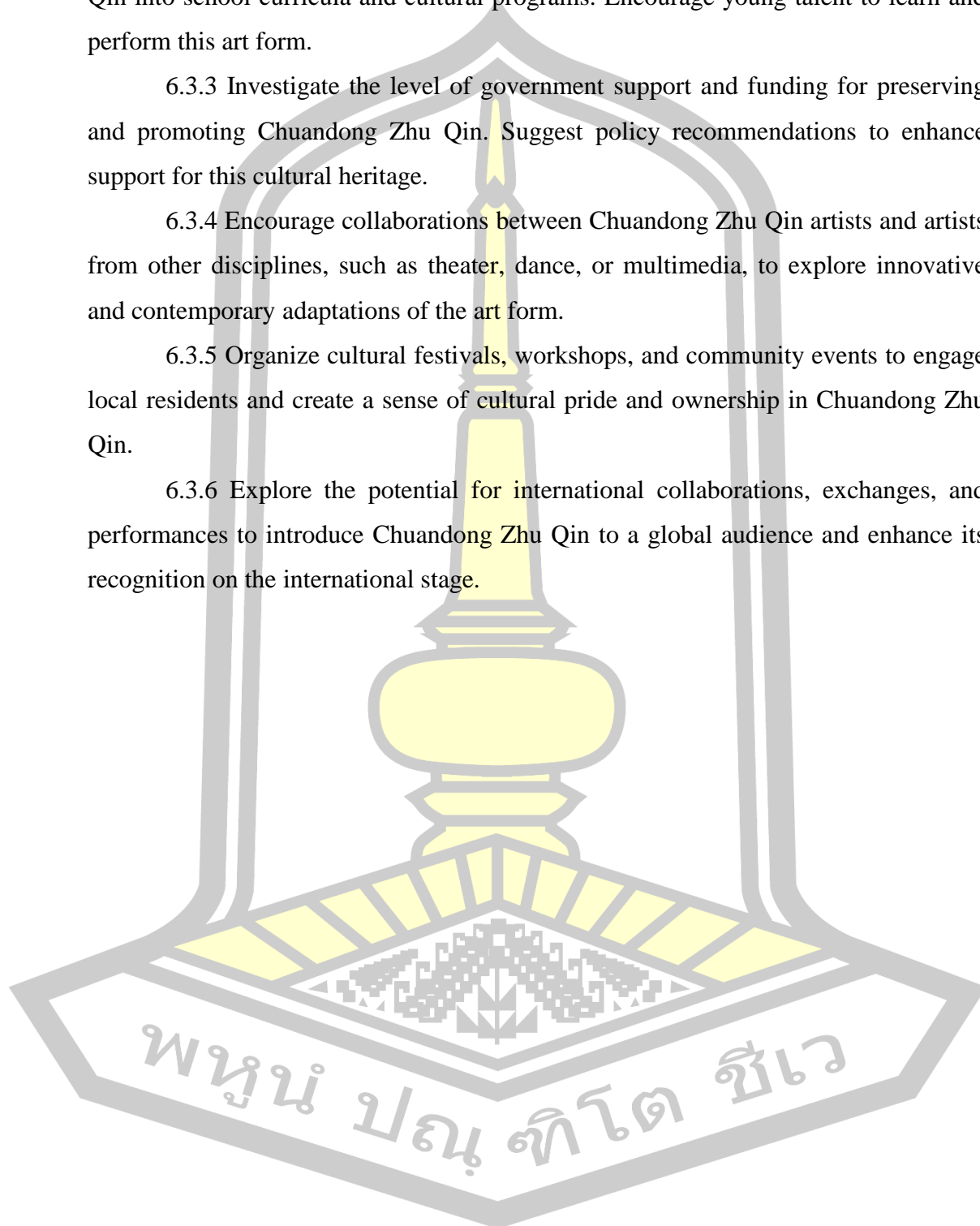
6.3.2 Collaborate with educational institutions to introduce Chuandong Zhu Qin into school curricula and cultural programs. Encourage young talent to learn and perform this art form.

6.3.3 Investigate the level of government support and funding for preserving and promoting Chuandong Zhu Qin. Suggest policy recommendations to enhance support for this cultural heritage.

6.3.4 Encourage collaborations between Chuandong Zhu Qin artists and artists from other disciplines, such as theater, dance, or multimedia, to explore innovative and contemporary adaptations of the art form.

6.3.5 Organize cultural festivals, workshops, and community events to engage local residents and create a sense of cultural pride and ownership in Chuandong Zhu Qin.

6.3.6 Explore the potential for international collaborations, exchanges, and performances to introduce Chuandong Zhu Qin to a global audience and enhance its recognition on the international stage.



REFERENCES

- Bo Liu. (1990). Chinese Folk Art Cluster, Rural Reading Press.
- Chen, J. (2009). The historical evolution and inheritance of Sichuan Qin in Chongqing. Science & Technology Information, 30(28), 51-52.
- Defferrard, M., Benzi, K., Vanderghelynst, P., & Bresson, X. (2016). FMA: A dataset for music analysis. arXiv preprint arXiv:1612.01840.
- Dong, M. (2018). Characteristics and aesthetic pursuit of Chongqing Zhu Qin art. Art Du Hu Zhilou Zhang. (1954). 1954, Hu Du and Zhang Jilou organized and published Chuandong Zhu Qin, Journal of sichuan university of arts and science.
- Gany Wu & Haoliang Tang. (2018). Tang Haoliang in eastern Chuandong Zhu Qin artistic characteristics and humanistic value, Rural Reading Press.
- Guangqiong Xiang. (2013). Exploring the Practice of Intangible Cultural Heritage. Dance Culture and Art Forms in East Sichuan, Farm consultant.
- Guangzheng Pan. (2019). Biography of intangible cultural heritage figures, Chongqing People's Publishing House.
- Hongwei Liu. (2008). In February 2008 In February 2008, Chuandong Zhu Qin in Eastern Sichuan, Drama Publishing House.
- Jie Li. (2017). Innovation of Chuandong Zhu Qin in the Inheritance of Intangible Cultural Heritage, Curriculum Education Research.
- Jinnan Xie. (2015). Exploring the Development Path of Intangible Cultural Heritage in the Three Gorges Reservoir Area from the Perspective of Cultural Industry - Taking the Chuandong Zhu Qins as an Example, Technology Information.
- Kaya Wu, & Kexian Zhang. (2011). Selected Zhu Qin scores from Sichuan (Chongqing), China Drama Publishing House.
- Lipan Tao. (2008). The Theory and Practice of the Evaluation of Intangible Cultural Heritage List, Jiangxi Social Sciences.
- Liu, H. (2016). The influence of regional culture on the development of Chongqing Zhu Qin art. Journal of Southwest University (Social Sciences Edition), 42(5), 101-104.
- Nan Zhou. (2012). The Origin, Inheritance, and Protection of the Tujia Ethnic Group's Grass Harvesting Drum in East Sichuan. Journal of sichuan university of arts

and science. *Observation*, 30(7), 104- 105.

Rongliang Shi. (1996). *Wanxian Regional Culture and Art Record*, Sichuan People's Publishing House. Schools: Reflections on the Practice of Chuandong Zhu Qin Curriculum, Time education.

Shiyong Bai & Dingxiang Liu. (1995). *A Dictionary of Three Gorges Culture*, Wuhan.

Si Jiang & Yongsong Zheng. (2009). *Chuandong Zhu Qin Development directory*. Chongqing People's Publishing House.

Wang, L. (2015). The development of Sichuan Qin art in Chongqing. *Art World*, 12(5), 41-42.

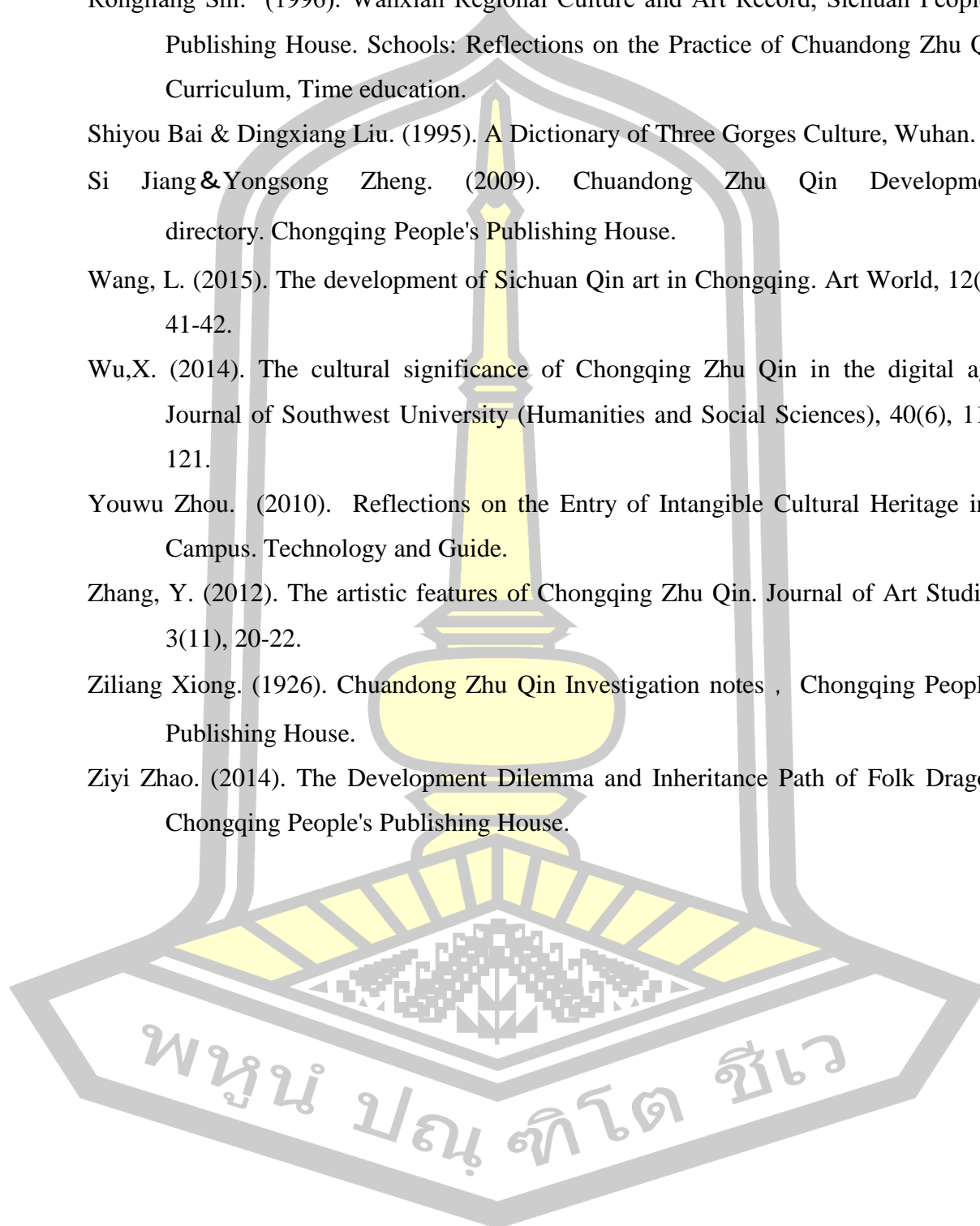
Wu,X. (2014). The cultural significance of Chongqing Zhu Qin in the digital age. *Journal of Southwest University (Humanities and Social Sciences)*, 40(6), 118-121.

Youwu Zhou. (2010). Reflections on the Entry of Intangible Cultural Heritage into Campus. *Technology and Guide*.

Zhang, Y. (2012). The artistic features of Chongqing Zhu Qin. *Journal of Art Studies*, 3(11), 20-22.

Ziliang Xiong. (1926). *Chuandong Zhu Qin Investigation notes* , Chongqing People's Publishing House.

Ziyi Zhao. (2014). *The Development Dilemma and Inheritance Path of Folk Dragon*. Chongqing People's Publishing House.



APPENDIX

Hua Zi Liang Chuan Qi, the first excerpt Complete score

第一回 白公馆囚犯装疯 华子良狱中受命

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

望 夜 空 思 前 想 后 心 激
wang ye kong si qian xiang hou xin ji

4

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

荡 路 漫 漫 哪
dang lu man man na

2

8

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

人声 (rensheng)

征 zheng 途 tu 长 chang 十 shi 四 si 岁 sui

12

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 尺 chi

人声 (rensheng)

父病 fu bing 死 si 我 wo 退 tui 学 xue 进 jin 煤 mei

16

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 chi 尺 chi 尺 chi 尺 chi

矿 kuang 每 mei 日 ri 里 li 坑 keng 到 dao 挖 wa 煤 mei 暗 an 无 wu

20

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 chi 尺 chi 尺 chi 尺 chi

光 guang 有 you 多 duo 少 shao 煤 mei 黑 hei 子 zi 死 si 在 zai 矿 kuang

4

24

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 chi 尺 chi 尺 chi 尺 chi

上 shang 有 you 多 duo 少 shao 穷 qiong 苦 ku 人 ren 受 shou 饿 e 逃 tao 荒 huang

29

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 chi 尺 chi 尺 chi 尺 chi 仓 cang 仓 cang 仓 cang 仓 cang 仓 cang

35

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

仓
cang

尺
chi

尺
chi

尺
chi

尺
chi

尺
chi

尺
chi

党 领 导 工 人 罢 工 风 雷 震
dabg ling dao gong ren ba gong feng lei zhen

40

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺
chi

尺
chi

尺
chi

尺
chi

尺
chi

尺
chi

尺
chi

荡
dang

我 参 加 纠 察 队 斗 志 昂
wo can jia jiu cha dui dou zhi ang

6

45

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 仓 cang 仓 cang 尺 chi 尺 chi 尺 chi

人声 (rensheng)

扬 yang 反动派 镇压 革命 凶焰 万
fan dong pai zhen ya ge ming xiong yan wan

50 慢 (man)

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 仓 cang 仓 cang 尺 chi 尺 chi 尺 chi

人声 (rensheng)

丈 zhang 特务们 四处搜捕 很紧张
te wu men si chu sou bu hen jin zhang

55

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 仓 cang 仓 cang 尺 chi 尺 chi 尺 chi

人声 (rensheng)

离 li 山 shan 东 dong 别 bie 母 mu 亲 qin 乘 cheng 机 ji 北 bei 上 shang

60

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi

人声 (rensheng)

到 dao 北 bei 平 ping 春 chun 秋 qiu 书 shu 店 dian 把 ba 身 shen

8

65

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

藏 cang “九 一 八” jiu yi ba 炮 声 响 pao sheng xiang 抗 日 kang ri

70

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

救 国 日 夜 忙 不 料 想 叛 徒
jiu guo ri ye mang bu liao xiang pan tu

75

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 仓 cang 仓 cang 尺 chi

人声 (rensheng)

告 gao 密 mi 陷 xian 魔 mo 掌 zhang 任 ren 敌 di 人 ren

80

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi

人声 (rensheng)

严 yan 刑 xing 拷 kao 打 da 遍 bian 体 ti 麟 ling 伤 shang 转 zhuan 过 guo 了 le

10

84

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

仓 仓 尺 尺 尺 尺 尺

cang cang chi chi chi chi chi

三 个 监 狱 未 露 真 相

san ge jian yu wei lu zhen xiang

89

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

尺 仓 仓

chi cang cang

十 多 载 几 度 春 秋 几 度

shi duo zai ji du chun qiu ji du

94

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

人声 (rensheng)

霜 在 贵 州 息 烽 监 狱 我
shuang zai gui zhou xi feng jian yu wo

99

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

人声 (rensheng)

又 找 到 党 党 叫 我 长 期 斗 争
you zhao dao dang dang jiao wo chang qi dou zheng

12

104

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

人声 (rensheng)

更 坚 强 像 尖 刀 插 进 敌 心
geng jian qiang xiang jian dao cha jin di xin

109

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi 尺 chi

人声 (rensheng)

脏 到 时 机 杀 豺 狼 因 此 我 装 疯 卖 傻
zang dao shi ji sha chai lang yin ci wo zhuang feng mai sha

114

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

尺 尺 尺 尺 尺 尺
chi chi chi chi chi chi

人声 (rensheng)

造 假 像 白 公 馆 里 跑 趟 趟 引 敌 人
zao jia xiang bai gong guan li pao tang tang yin di ren

119

竹笛 (zhudi)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

打击 (daji)

人声 (rensheng)

陷 迷 网 暗 接 头 巧 伪 装
xian mi wang an jie tou qiao wei zhuang

Hua Zi Liang Chuan Qi, the seventh excerpt

第七回白公馆囚犯装疯
白子良狱中受命

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

仓 冬 冬 冬 仓 尺
cang dong dong dong cang chi

6

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

仓 仓 仓 仓 仓 仓 仓 仓 补 弄 冬 尺 冬 尺
cang cang cang cang cang cang cang cang cang bu nong dong chi dong chi

2

8

竹笛 (zhudi)

打击 (daji)

尺 补 弄 冬 尺 冬 尺 仓 冬 冬 冬 尺 冬 冬 冬
chi bu nong dong chi dong chi cang dong dong dong chi dong dong dong

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

11

竹笛 (zhudi)

打击 (daji)

仓 补 弄 冬 尺 补 弄 冬 仓 仓 仓 仓 仓 仓 仓 仓
cang bu nong dong chi bu nong dong cang cang cang cang cang cang cang cang

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

3

14 rit.

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

仓 仓 尺 仓 仓 仓 尺
cang cang chi cang cang cang chi

dim.

华 子 良 闯 三 关 出 虎
hua zi liang chuang san guan chu hu

20

上节奏中速

竹笛 (zhudi)

打击 (daji)

仓 仓 仓 仓 仓 仓 仓 仓 仓 仓 尺 仓 仓 仓 仓 仓

cang cang cang cang cang cang cang cang cang cang chi cang cang cang cang cang

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

口

kou

4

24

竹笛 (zhudi)

打击 (daji)

尺 仓 仓 尺 尺 尺 尺 尺 尺
chi cang cang chi chi chi chi chi chi

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

跟 着 狄 卒 卢 万 秋 他 边 看 地 形
gen zhe yu zu lu wan qiu ta bian kan di xing

30

竹笛 (zhudi)

打击 (daji)

仓 仓 仓 仓 尺 尺 尺 尺 仓 仓 仓 尺 尺 尺 尺
cang cang cang cang chi chi chi chi cang cang cang chi chi chi chi

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

边 在 走 肩 上 担 着
bian zai zou jian shang dan zhe

36

竹笛 (zhudi)

打击 (daji)

尺 尺 尺 仓 仓 仓 尺 尺
chi chi chi cang cang cang chi chi

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

空 箩 箩 不 觉 到 了 磁 器
kong luo dou bu jue dao liao ci qi

41

竹笛 (zhudi)

打击 (daji)

尺 尺 仓 仓 仓 尺 尺 尺 尺 尺 尺 尺
chi chi cang cang cang chi chi chi chi chi chi chi

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

口 沿 街 走 拢 翠 华 楼
kou yan jie zou long cui hua lou

6

47

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

他在想 今天该不会有

ta zai xiang jin tian gai bu hui you

cangcang cang cang chi chi cang cang chi cang cang cang

52

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

那些“狗”? 我怎么才能甩脱卢万秋 甩脱他

na xie gou wo zen me cai neng shuai tuo lu wan qiu shuai tuo ta

chi chi chi chi chi chi chi chi dong dong chi chi

58

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

我又该往哪里走? 人追

wo you gai wang na li zou ren zhui

仓 仓 尺 尺 尺 尺

cang cang chi chi chi chi

63

竹笛 (zhudi)

打击 (daji)

二胡 (erhu)

扬琴 (yangqin)

弹拨 (tanbo)

人声 (rensheng)

来我怎样躲来怎样溜?

lai wo zen yang duo lai zen yang liu

尺 尺 尺 尺

chi chi chi chi

Yue Xia Pan Diao

月下盘貂

yue xia pan diao

演唱: 吴永发

yan chang: wu yong fa

整理记谱: 吴卡亚

zheng li ji pu: wu ka ya

冬 冬 冬 冬 仓
dong dong dong dong cang

尺 朴 弄 冬 尺 冬 尺 仓 朴 弄 冬 尺 冬 尺
chi bu nong dong chi dong chi cang bu nong dong chi dong chi

尺 朴 弄 冬 尺 冬 尺 仓 朴 弄 冬 尺 冬 尺 仓 朴 弄 冬 尺 朴 弄 冬
chi bu nong dong chi dong chi cang bu nong dong chi dong chi cang bu nong dong chi bu nong dong

仓 朴 弄 冬 尺 朴 弄 冬 仓 仓 仓 仓 仓 仓 仓 仓 仓 尺 仓 尺 仓
cang bu nong dong chi bu nong dong cang cang cang cang cang cang cang cang cang chi cang chi cang

仓 冬 冬 仓 仓 列 国 纷 纷 刀 兵
cang dong dong cang cang lie guo fen fen dao bing

冬 冬 尺 仓
dong dong chi cang

起 仓 冬 冬 仓 出 五 霸 七 雄 冬 冬
qi cang dong dong cang chu wu ba qi xiong dong dong

争 社 稷 仓 冬 冬 仓 出 高 祖
zheng she ji cang dong dong cang chu gao zu

冬 冬 尺 仓
dong dong chi cang

咸 阳 冬 冬 成 立 帝 仓 冬 冬 仓 出
xian yang dong dong xian li di cang dong dong cang chu

2

冬 冬 尺 仓
dong dong chi cang

传 到 献 帝 冬 冬 四 百 余 仓 冬 冬 仓 出
chuan dao xian di dong dong si bai yu cang dong dong cang chu

31

弟 兄 们 仓 冬 冬 冬 冬 冬 失 散 徐 州
di xiong men cang dong dong dong dong dong shi san xu zhou

35

冬 冬 尺 仓
dong dong chi cang

仓 冬 冬 仓 出 兄 南 弟 北 各 相
cang dong dong cang chu xiong nan di bei ge he

40

冬 冬 尺 仓
dong dong chi cang

居 仓 冬 冬 仓 出 苍 天 若 遂 仓 冬 冬 冬 冬 冬
ju cang dong dong cang chu cang tian ruo sui cang dong dong dong dong dong

冬 冬 尺 仓
dong dong chi cang

关 某 意 仓 冬 冬 仓 出 扫 灭 狼
guan mou yi cang dong dong cang chu sao mie lang

冬 冬 尺 仓
dong dong chi cang

烟 仓 冬 冬 仓 出 扶 汉
yan cang dong dong cang chu fu han

52

基
ji

冬 冬 尺 仓
dong dong chi cang

冬 冬 尺 仓
dong dong chi cang



Figure 60. Interview with Guangzheng Pan, the national inheritor of the informant

Source: Ling Li



Figure 61. Interview with Guangzheng Pan, the national inheritor of the informant

Source: Ling Li

พหุ มั บณุ กั โด ชั เว



Figure 62. Interview sandong Chuandong Zhu Qin production

Source: Ling Li



Figure 63. Interview sandong Chuandong Zhu Qin production

Source: Ling Li



Figure 64. The author himself Study and participate Chuandong Zhu Qin Study and participate

Source: Ling Li



Figure 65. The author himself Study and participate Chuandong Zhu Qin Study and participate

Source: Ling Li



Figure 66. Interview with Guangzheng Pan, the national inheritor of the informant

Source: Ling Li



Figure 67. Informant 1: Pan Guangzheng's East Chuandong Zhuqin written and collected materials

Source: Ling Li

พหุบัน ปณ จิตโต ชีเว



Figure 68. Informant 2: Liu Guo Fu

Source: Ling Li



Figure 69. Informant 2: Liu Guo Fu

Source: Ling Li

Figure 70. The author himself Study and participate Chuandong Zhu Qin Study and Participate Learn to sing videos

Source: Ling Li

BIOGRAPHY

NAME	Ling Li
DATE OF BIRTH	19/12/1985
PLACE OF BIRTH	Fengjie County, Chongqing
ADDRESS	Wanzhou District, Chongqing Yipin Jiangnan 16 building 1803
POSITION	Teacher
PLACE OF WORK	Chongqing preschool Teachers College
EDUCATION	2005 - 2009 Bachelor degree in Guizhou Minzu University. 2022 - 2024 (M.M.), Mahasarakham University, Thailand.

