



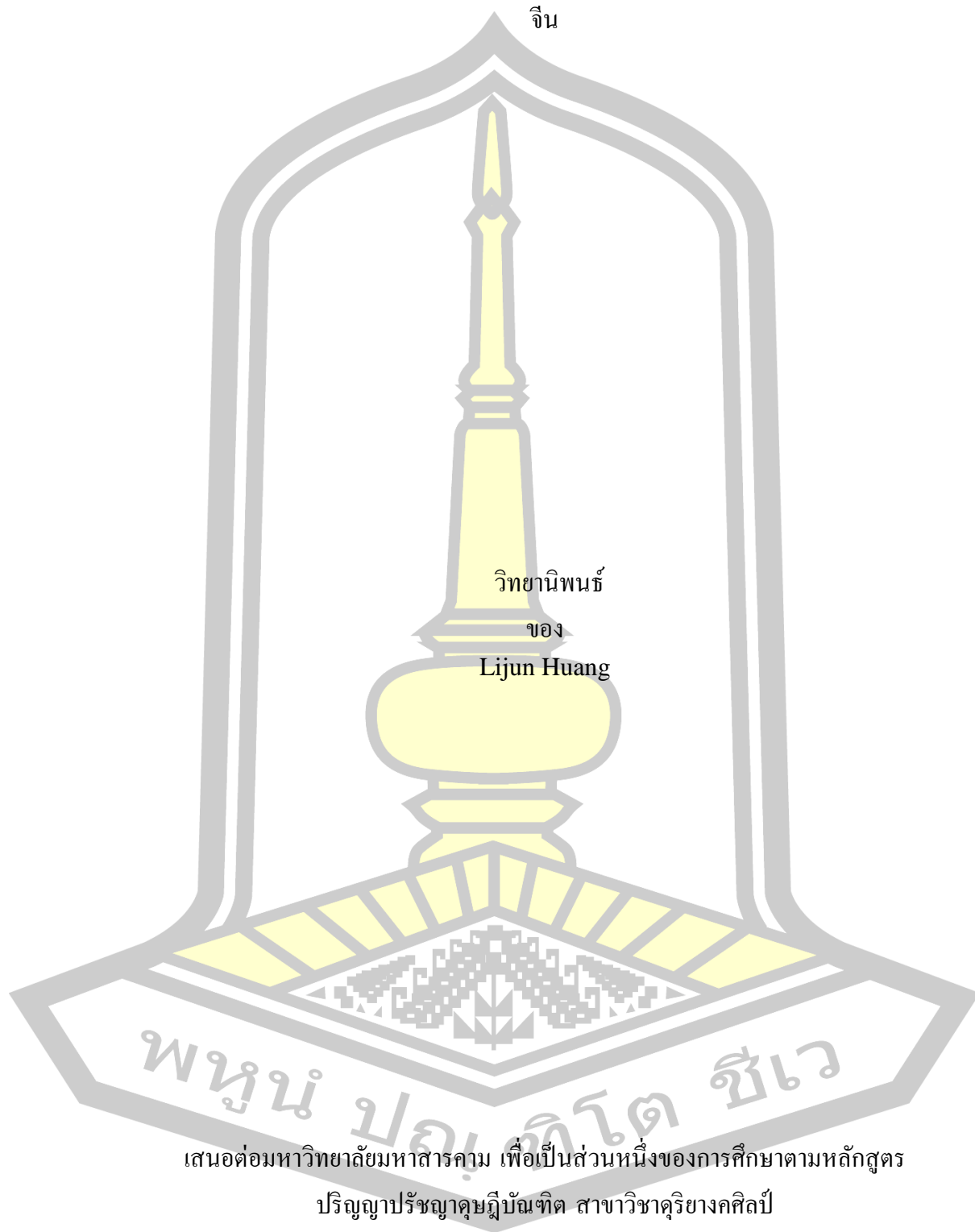
The current situation and musical characteristics of Jinjian Ban in Chengdu City,
Sichuan Province, China

Lijun Huang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

Copyright of Mahasarakham University

สถานการณ์ปัจจุบันและลักษณะทางคนตรีของจีนเขียนปาน ในเมืองเฉิงตู มณฑลเสฉวน ประเทศ
จีน

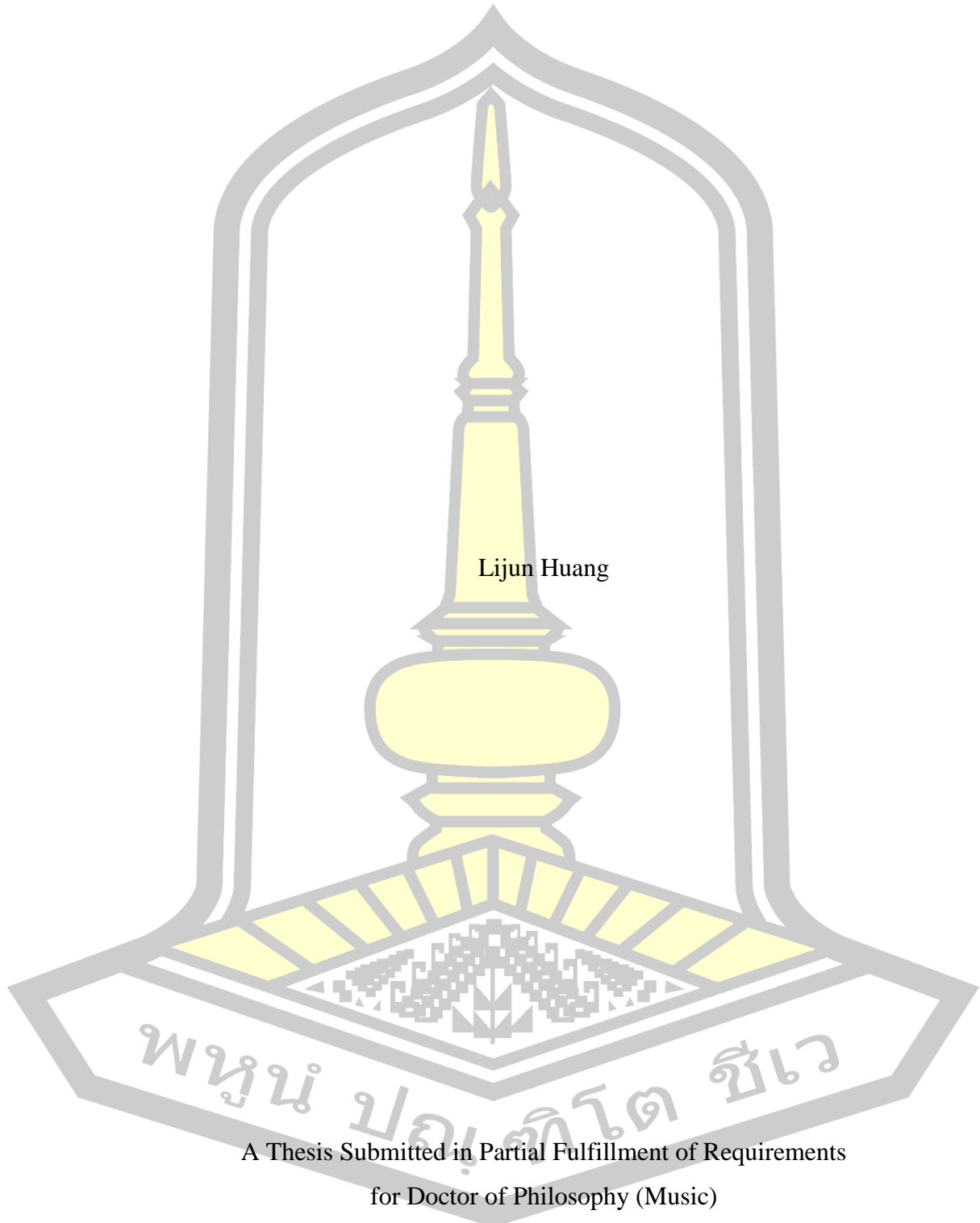


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The current situation and musical characteristics of Jinqian Ban in Chengdu City,
Sichuan Province, China



Lijun Huang

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

February 2025

Copyright of Mahasarakham University



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

Examining Committee

Chairman

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

Advisor

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Co-advisor

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

Committee

(Prof. Yimiao Su , Ph.D.)

Committee

(Sanchai Duangbung , Ph.D.)

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

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)
Dean of College of Music

(Prof. Anongrit Kangrang , Ph.D.)
Acting Dean of Graduate School

พญม ปญ ทิโต ชัย

TITLE	The current situation and musical characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China		
AUTHOR	Lijun Huang		
ADVISORS	Assistant Professor Sarawut Choatchamrat , Ph.D. Assistant Professor Weerayut Seekhunlio , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

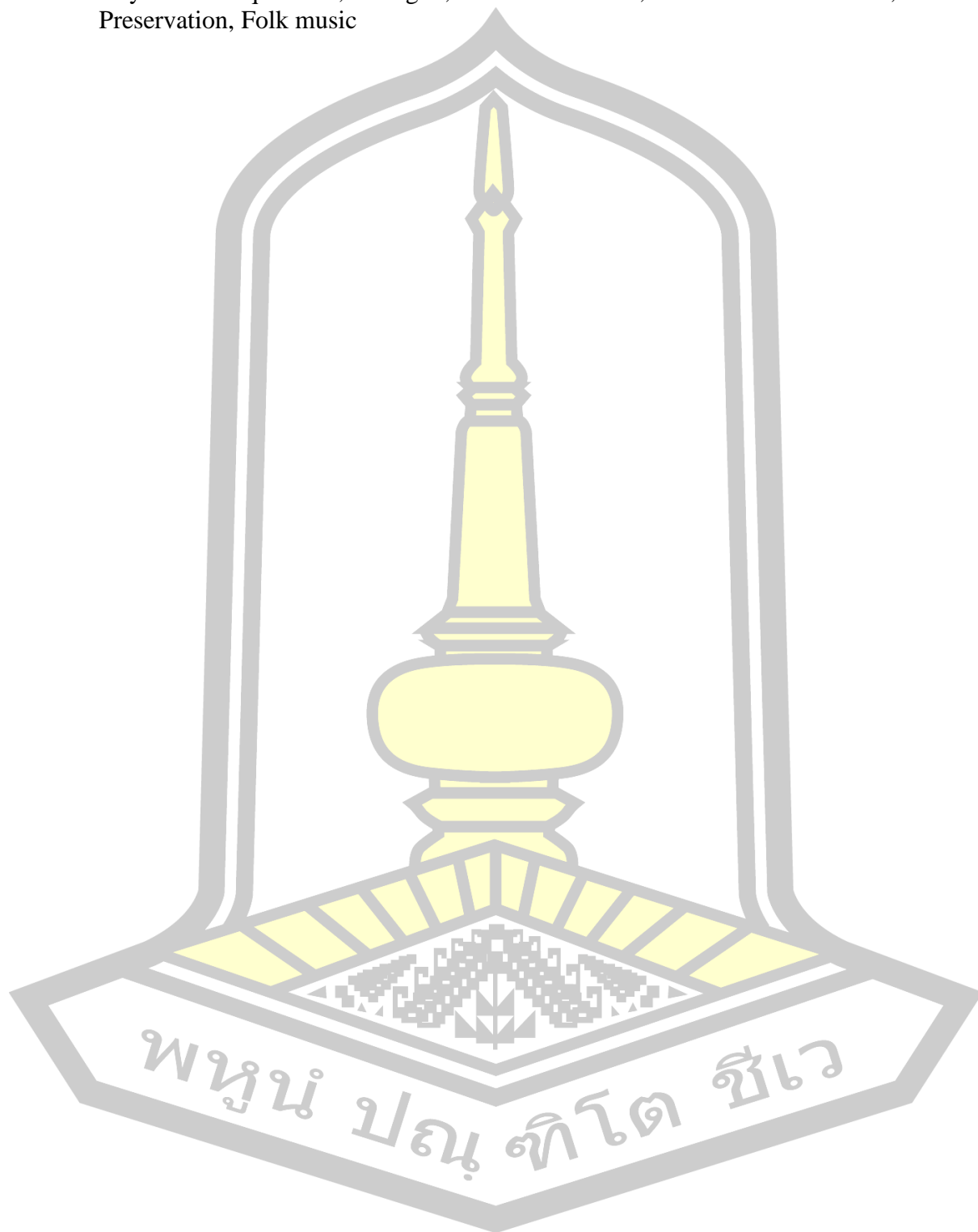
This research focuses on the current situation and musical characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China. Three objectives: 1) the current situation, 2) musical characteristics, and 3) propose guidelines for the preservation and transmission of Jinqian Ban in Chengdu City, Sichuan Province, China. The qualitative research method involved conducting interviews and observations with four key informants. The results are as follows:

1) Current Status: The study examines the conditions of Jinqian Ban's musicians, the institutional environment, and the teaching practices surrounding the art form. Critical challenges include a decline in the number of performers, an aging practitioner population, the loss of traditional songs due to oral transmission, and a shrinking performance market. These findings highlight the urgency of preserving Jinqian Ban and emphasize the need for renewed efforts to sustain this cultural heritage.

2) Musical Characteristics: The research provides a detailed analysis of five representative songs, focusing on melody, rhythm, beat, singing style, and lyrical content. The unique features of Jinqian Ban are identified, such as its reliance on the pentatonic scale, integration of regional dialects, and distinctive rhythmic patterns that differentiate it from other Chinese folk music forms. This comprehensive examination fills a significant gap in the academic literature, offering new insights into the structure and performance practices of Jinqian Ban.

3) Preservation and Transmission: The study proposes a multifaceted approach to safeguarding Jinqian Ban, emphasizing the importance of institutional support through specialized organizations. It advocates for the documentation and recording of traditional songs, integrating Jinqian Ban into educational curricula, and utilizing modern media to promote the art form to a broader audience. Additionally, innovative strategies are suggested, such as combining Jinqian Ban with other art forms and integrating it into tourism, to enhance its appeal and ensure its continued relevance.

Keyword : Jinqian Ban, Chengdu, Sichuan Province, Musical characteristics, Preservation, Folk music



ACKNOWLEDGEMENTS

In the culmination of my doctoral thesis on the Current Situation And Musical Characteristics of Jinqian Ban In Chengdu City, Sichuan Province, China, I am profoundly grateful to those whose unwavering support and guidance have illuminated my academic journey.

Firstly, I would like to express my sincere gratitude to the two of my advisors, my advisor Asst. Prof. Dr. Sarawut Choatchamrat and the co-advisor Asst. Prof. Dr. Weerayut Seekhunlio. The two of advisors not only explained theoretical knowledge in class, but also used their spare time to help me solve the problem when I encountered problems while writing the thesis. It is of great significance to me to help me improve my thesis, which brought me a lot of new knowledge and improved my professional ability.

Secondly, I would like to express my sincere appreciation to every member of the committee, they are respectively Prof. Dr. Wiboon Trakulhun, Prof. Dr. Yimiao Su, Dr. Sanchai Duangbung, for their suggestions and comments to improve my thesis.

Thirdly, the special acknowledgement is due to Asst. Prof. Dr. Khomkrich Karin, the esteemed Dean of the College of Music, whose leadership has fostered an environment conducive to scholarly growth and exploration.

Fourth, my profound gratitude extends to my key informants, Xu Zhang, Chifei Xie, Junsong Ren, Shunyang Zhang, Huawei Chen, Li Guo, whose generous assistance during my fieldwork was indispensable to the completion of this research.

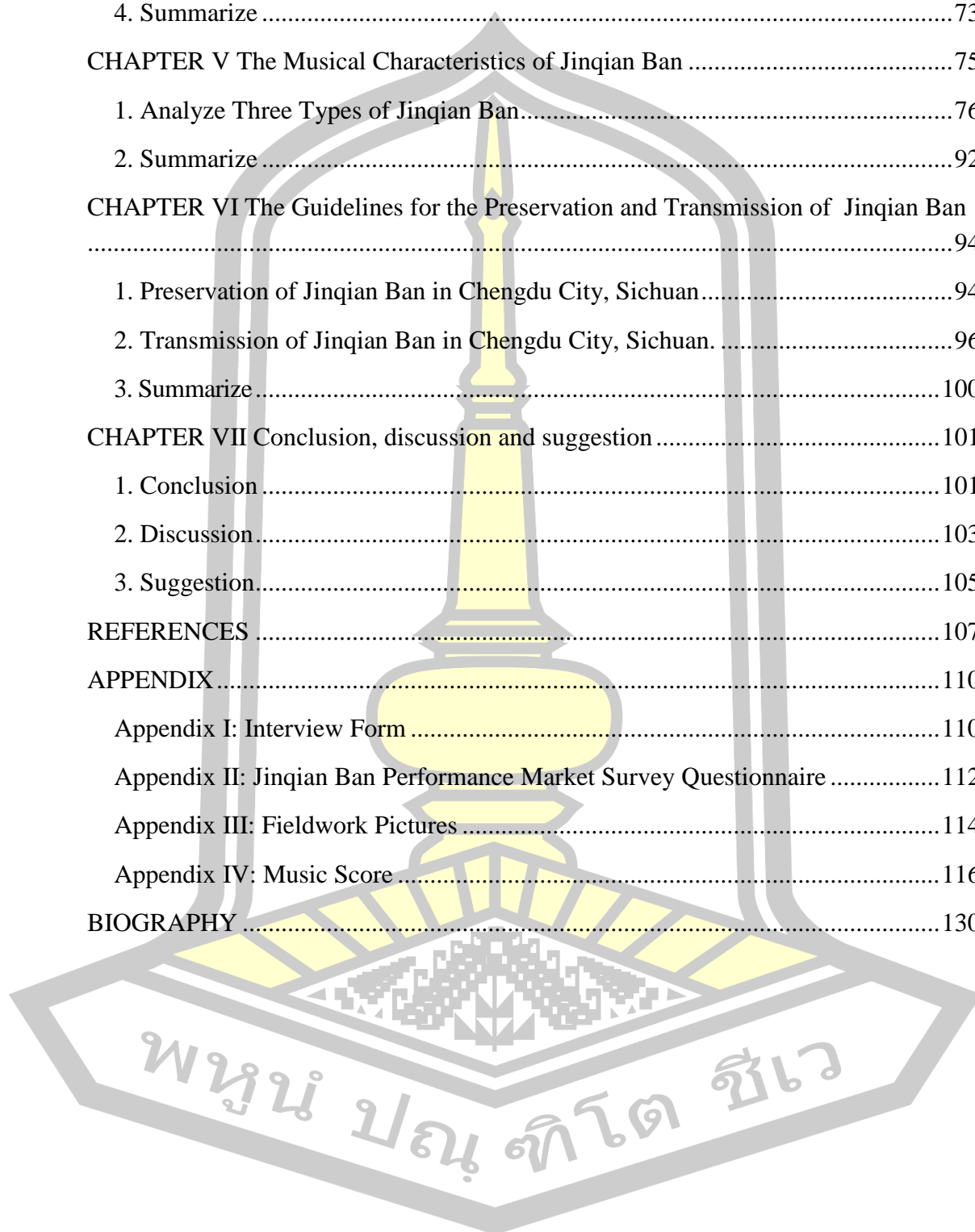
Finally, I would like to thank my cherished family and friends for their love and support. I am blessed to have them around me.

Lijun Huang

TABLE OF CONTENTS

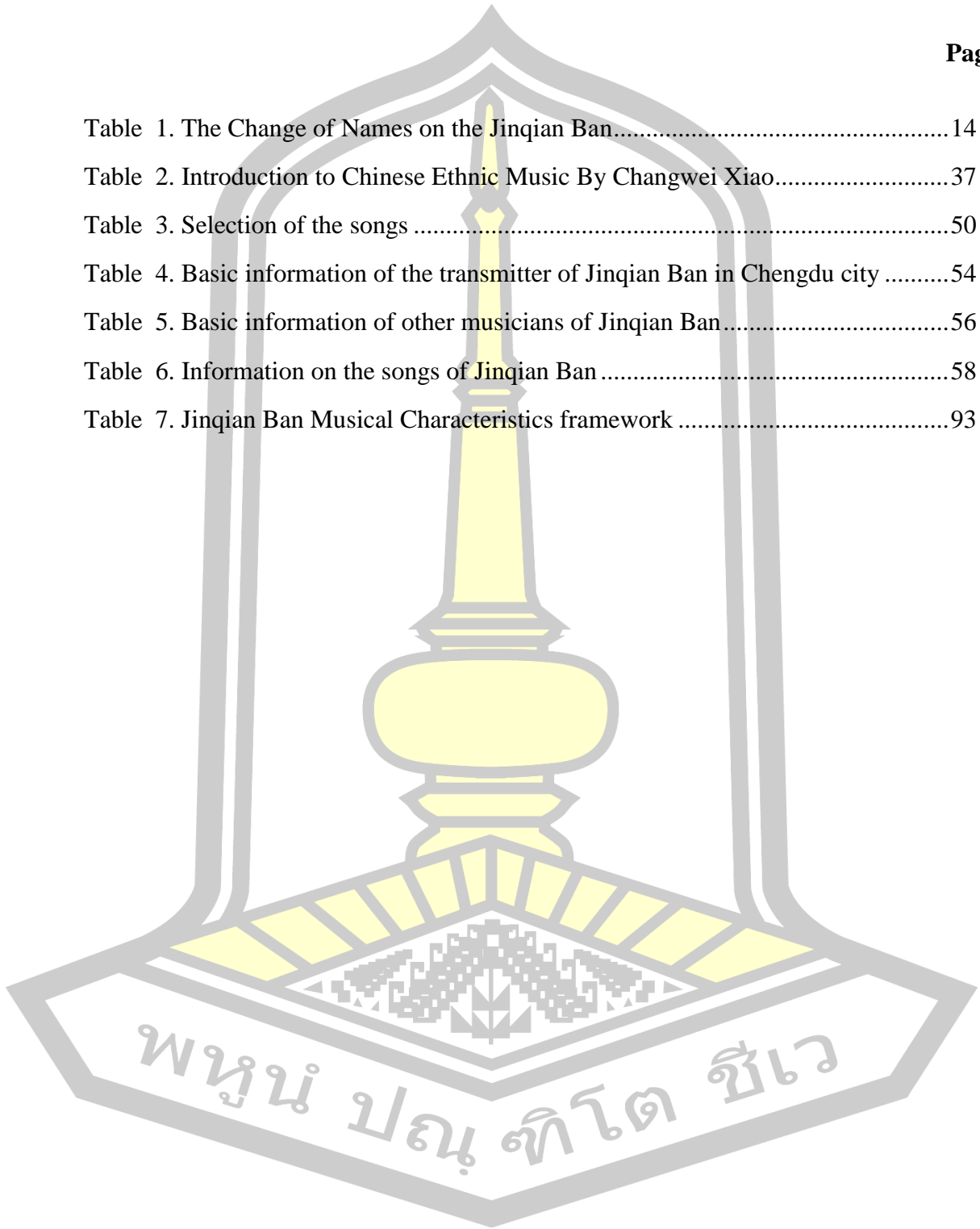
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I Introduction.....	1
1. Research Background.....	1
2. Research Objectives.....	2
3. Research Questions.....	2
4. Research Benefit.....	3
5. Definition of terms.....	3
6. Conceptual Framework.....	4
CHAPTER II Literature Review.....	5
1. The General Knowledge about Chengdu City, Sichuan Province, China.....	5
2. The General Knowledge about the History of Jinqian Ban.....	12
3. The General Knowledge of Chinese Folk Art and Culture.....	19
4. The General Knowledge of Chinese Traditional Folk Art in Speaking and Singing.....	26
5. The Theory Used in This Study.....	31
6. Related Documents and Research.....	38
CHAPTER III Research Methodology.....	45
1. Research Scope.....	45
2. Research Process.....	45
CHAPTER IV The Current Situation of Jinqian Ban.....	54
1. Status of Musicians and Songs of Jinqian Ban.....	54
2. Institutional Environment of Jinqian Ban.....	60

3. Teaching Status of Jinqian Ban	70
4. Summarize	73
CHAPTER V The Musical Characteristics of Jinqian Ban	75
1. Analyze Three Types of Jinqian Ban.....	76
2. Summarize	92
CHAPTER VI The Guidelines for the Preservation and Transmission of Jinqian Ban	94
1. Preservation of Jinqian Ban in Chengdu City, Sichuan.....	94
2. Transmission of Jinqian Ban in Chengdu City, Sichuan.	96
3. Summarize	100
CHAPTER VII Conclusion, discussion and suggestion	101
1. Conclusion	101
2. Discussion.....	103
3. Suggestion.....	105
REFERENCES	107
APPENDIX.....	110
Appendix I: Interview Form	110
Appendix II: Jinqian Ban Performance Market Survey Questionnaire	112
Appendix III: Fieldwork Pictures	114
Appendix IV: Music Score	116
BIOGRAPHY	130



LIST OF TABLES

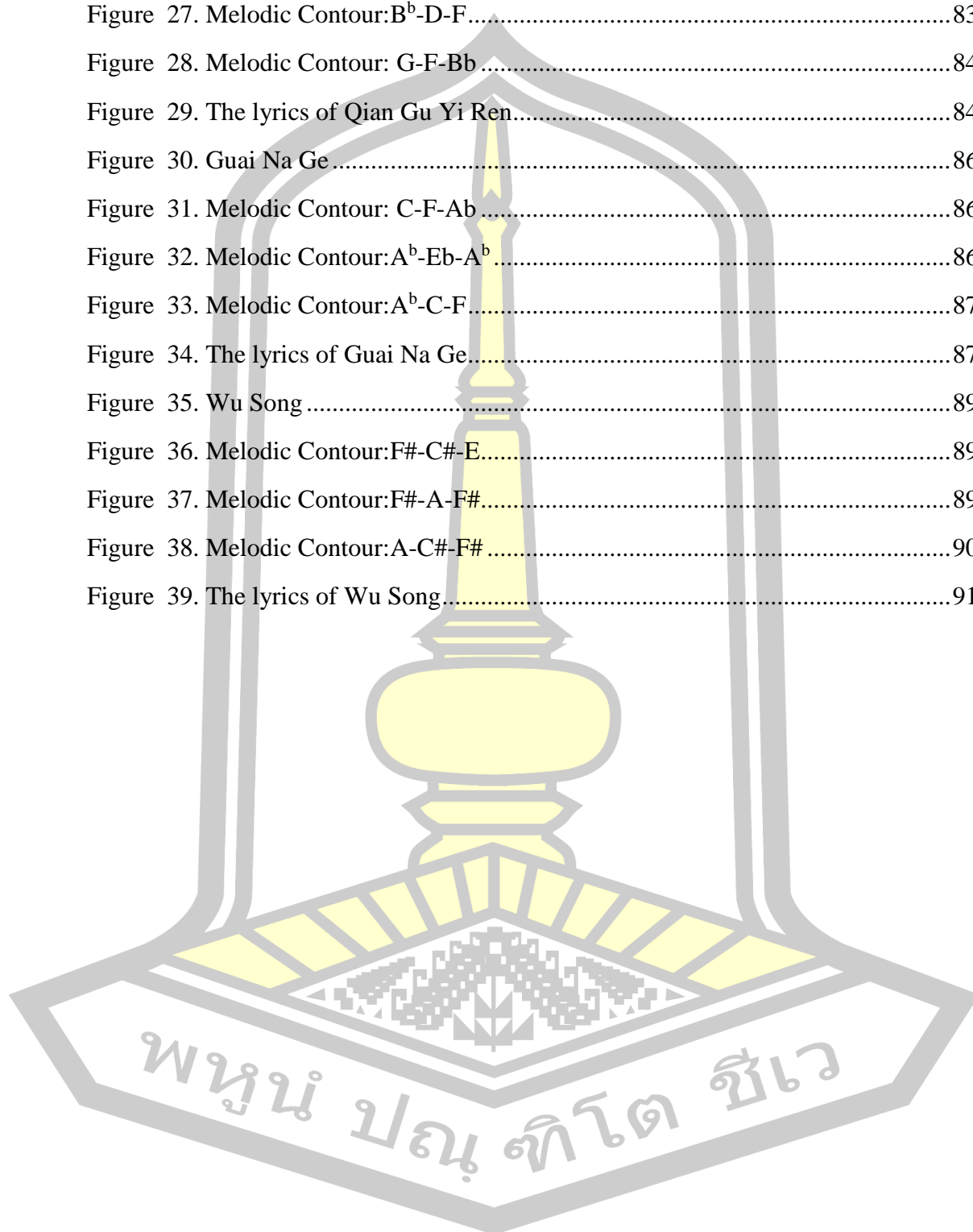
	Page
Table 1. The Change of Names on the Jinqian Ban.....	14
Table 2. Introduction to Chinese Ethnic Music By Changwei Xiao.....	37
Table 3. Selection of the songs	50
Table 4. Basic information of the transmitter of Jinqian Ban in Chengdu city	54
Table 5. Basic information of other musicians of Jinqian Ban.....	56
Table 6. Information on the songs of Jinqian Ban	58
Table 7. Jinqian Ban Musical Characteristics framework	93



LIST OF FIGURES

	Page
Figure 1. Wangjiang Tower ancient building in Chengdu City.....	9
Figure 2. Shufeng Yayun Folk tea house.....	11
Figure 3. Sichuan opera performance in tea house	11
Figure 4. Pentatonic scale of Chinese mode	35
Figure 5. Pentatonic scale and Qingjue, Biangong.....	36
Figure 6. Chengdu Location Map	46
Figure 7. Xu Zhang	47
Figure 8. Chifei Xie	47
Figure 9. Junsong Ren.....	48
Figure 10. Shunyang Zhang.....	49
Figure 11. Jinqian Ban into the community in January 2024	67
Figure 12. The Chengdu Folk Art Troupe	69
Figure 13. Shu Zi Ge.....	76
Figure 14. Melodic Contour: G-E-D-B.....	77
Figure 15. Melodic Contour: B-G-E.....	77
Figure 16. Melodic Contour: B-D-E.....	77
Figure 17. Melodic Contour: G-B-E.....	78
Figure 18. Lyrics of Shu Zi Ge	78
Figure 19. Shan Ding Kai Hua Shan Jiao Xiang	79
Figure 20. Melodic Contour: B-G-B.....	80
Figure 21. Melodic Contour: A-B-E.....	80
Figure 22. Melodic Contour: D-E-B.....	80
Figure 23. Melodic Contour:A-D-E.....	81
Figure 24. The lyrics of Shan Ding Kai Hua Shan Jiao Xiang.....	81
Figure 25. Qian Gu Yi Ren.....	83

Figure 26. Melodic Contour:D-Bb-F	83
Figure 27. Melodic Contour:B ^b -D-F.....	83
Figure 28. Melodic Contour: G-F-Bb.....	84
Figure 29. The lyrics of Qian Gu Yi Ren.....	84
Figure 30. Guai Na Ge.....	86
Figure 31. Melodic Contour: C-F-Ab.....	86
Figure 32. Melodic Contour:A ^b -Eb-A ^b	86
Figure 33. Melodic Contour:A ^b -C-F.....	87
Figure 34. The lyrics of Guai Na Ge.....	87
Figure 35. Wu Song.....	89
Figure 36. Melodic Contour:F#-C#-E.....	89
Figure 37. Melodic Contour:F#-A-F#.....	89
Figure 38. Melodic Contour:A-C#-F#.....	90
Figure 39. The lyrics of Wu Song.....	91



CHAPTER I

Introduction

1. Research Background

Jinqian Ban, as an ancient local performance art in China. It was born in Sichuan Province during the Qing Dynasty. According to records, in the Chengdu Current Affairs Popular Pictorial published in the first year of the Republic of China (1972), there was a cartoon titled Police expels the Jinqian Ban, which reflects the high popularity of the Jinqian Ban. At the same time, the number of Jinqian Ban performers gradually increased, which also reflected the society's recognition and love for this art form at that time (Editorial, 1994). As one of the traditional folk art forms, It was included in the second batch of the National Intangible Cultural Heritage list in 2008.

It is the main performance of Jinqian Ban that uses speaking and singing, at the same time, the performers held three boards as accompaniment instrument, struck out various sounds and rhythms. The name of the Jinqian Ban comes from the accompaniment instrument, Ban means boards, Jinqian means a copper coin, between the two board, copper coin are embedded. It can make a brighter sound (Ni,1991).

Jinqian Ban's performance format is a solo act that combines both speaking and singing. Furthermore, it necessitates proficient abilities to effectively convey the variations in rhythm, intensity level, and timbre in order to enhance the mood of the narrative and replicate suitable effects. The performance effectively expresses the tensions and conflicts of the plot, enhancing its artistic impact (Ni,1991). Regarding the section on speaking and singing, it is crucial to consider diction, vocalization, and breathing. Performers must enunciate with clarity, maintain relaxed respiration, and convey their emotions well since these factors can promptly engage the audience in the narrative's circumstances (Du,1993). The lyrics have constantly preserved their accessible characteristics, mostly derived from cultural influences. The lyrics draw influence from historical narratives and mythology. The ongoing evolution of Jinqian Ban performing arts is driven by the artists' continuous innovations and consolidations, which have further improved and perfected their performance skills.

The unique technical features of this subject result in its categorization into three separate schools: Hua School, Qing School, and Za School (Zhong, 2020).

Now, Jinqian Ban facing lots of problems, such as a lack of inheritors, loss of traditional repertoires, and insufficient dissemination. It becomes the focus of this article (Zhang Xu,2024; interviewed). The researcher hopes that through this paper on the historical development, artistic characteristics, and development status of the Jinqian Ban, more people can understand traditional folk art and be interested in learning and disseminating it.

As a result, Jinqian Ban is a regional and traditional folk art. Studying traditional folk art can provide valuable insights into the regional folk culture of China. The researcher tries to make a comprehensive analysis, combing, summary, and outlook on the origin of music, performance, regional culture, cultural popularity, social function, and development trend of Sichuan Jinqian Ban from multiple perspectives such as literary aesthetics, musicology, folklore, sociology, and communication. The study of Jinqian Ban provides valuable information for Chinese folk art culture and helps to fully understand the richness and importance of Chinese traditional art heritage.

2. Research Objectives

- 2.1 To investigate the current situation of Jinqian Ban in Chengdu City, Sichuan Province, China
- 2.2 To analyze the musical characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China
- 2.3 To propose guidelines for the preservation and transmission of Jinqian Ban in Chengdu City, Sichuan Province, China.

3. Research Questions

- 3.1 What is the current situation of Jinqian Ban in Chengdu City, Sichuan Province, China
- 3.2 What are the musical characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China

3.3 How to propose guidelines for the preservation and transmission of Jinqian Ban in Chengdu City, Sichuan Province, China

4. Research Benefit

4.1 We will be clear about the current situation of Jinqian Ban in Chengdu City, Sichuan Province, China

4.2 We will understand the musical characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China

4.3 We will know how to find the way for preservation and transmission in Jinqian Ban in Chengdu City, Sichuan Province, China

5. Definition of terms

5.1 Jinqian Ban refers to a kind of traditional performance art in Sichuan, China. It is main performance that uses speaking and singing. It was included in the second batch of national intangible cultural heritage list in 2008.

5.2 Current situation refers to the current status of all aspects of Jinqian Ban. Including the status of musicians and songs, the status of institutional environment and the status of teaching.

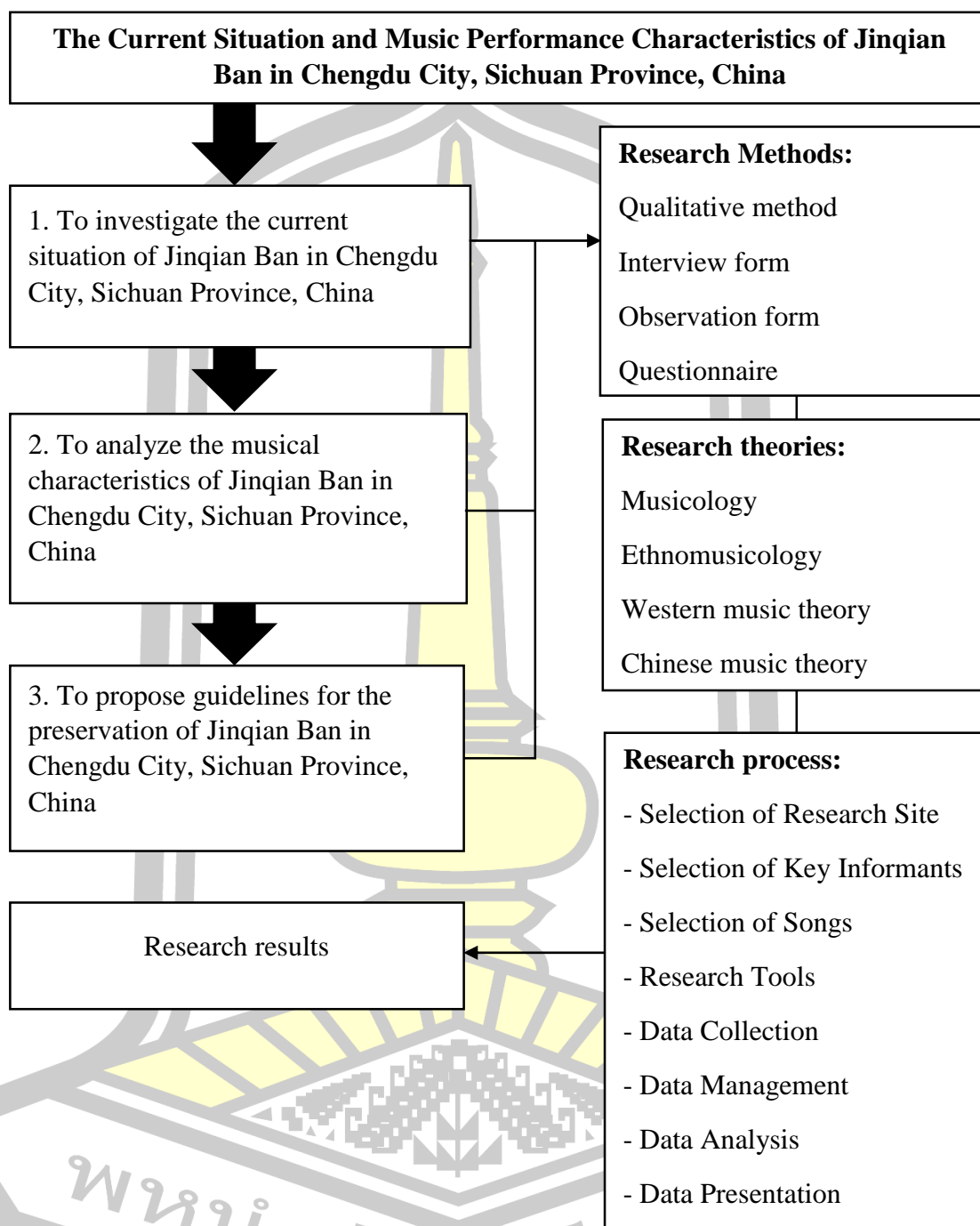
5.3 Musical characteristics refer to the elements of music, including the mode, contour, lyrics feature, Ban Shi (Beat and rhythm) and singing tune.

5.4 Preservation and transmission refers to the guidelines to preserve and transmit the Jinqian Ban in Chengdu City, Sichuan Province, China.

5.5 Quyi refers to a form of traditional Chinese folk music and a collective term for speaking and singing arts.

5.6 Shu Mao refers to the song performed before the performance, which the overture song in the orchestra. It is the one of the categories of songs on the Jinqian Ban.

6. Conceptual Framework



CHAPTER II

Literature Review

In this chapter. The researcher has reviewed the documents to get the most comprehensive information for the dissertation. The various documents were reviewed on the following topic:

1. The General Knowledge of Chengdu City, Sichuan Province, China
2. The General Knowledge about the History of Jinqian Ban
3. The General Knowledge of Chinese Folk Art and Culture
4. The General Knowledge of Chinese Traditional Folk Art in Speaking and Singing
5. The Theory Used in This Study
6. Related Documents and Research

1. The General Knowledge about Chengdu City, Sichuan Province, China

1.1 Introduce of Sichuan history

Sichuan Province, referred to as “Chuan” or “Shu”, is a provincial administrative region of the People's Republic of China. Sichuan province is the birthplace of Chinese Taoism and the birthplace of ancient Shu civilization (Physical Geography, People’s Government of Sichuan Province,2023).

“Shu culture” is the name of Sichuan culture, which has a very long history. The “Shu culture” began to rise in the late Neolithic Age more than 4000 thousand years ago, and in the Eastern Zhou Dynasty 2500 years ago, due to the rise of the Ba culture, it gradually merged into the Bashu culture and expanded into the Bashu culture. In the Qin and Han dynasties, Bashu culture was gradually integrated into Chinese culture (Sichuan Provincial Government, 2023).

As far back as 4500 years ago, “Baodun culture”, which was the source of Shu culture in the late Neolithic Age, had already emerged in Chengdu Plain. Baodun culture is the archeological culture in the incubation period of civilization. Baodun Site is not only a typical example of the earliest ancient city site in the Chengdu Plain Era, but also a historical witness that Sichuan is about to cross the threshold of

civilization. The ancient Shu ancestors created the dazzling ancient Shu civilization, and the Sanxingdui culture is the representative of its heyday. Dujiangyan, a water conservancy project built more than 2000 years ago, still plays a huge role in irrigating Chengdu Plain, which is the only miracle in the history of water conservancy projects in the world. The colorful Shu embroidery and Shu brocade, Sichuan cuisine, and quiet and leisurely tea culture are symbolic expressions of ancient Shu culture, and some are also regarded as symbols of Chinese culture.

In the Shang and Zhou dynasties, the State of Shu was established in the Sichuan area, with the ancient Shu nationality as the center. Therefore, the Sichuan region was called "Shu" in ancient times. Around the Xia and Shang Dynasties, the Shu tribes migrated to the Chengdu Plain from the Mao County area. After three generations of Shu Kings, the capital of Shu was moved to the Pi area. In the early Spring and Autumn period, Du Yu's Zen was located in Bieling and established the Kaiming Dynasty with its capital in Guangdu, and Kaiming moved the capital to Chengdu. During the Warring States Period, Qin annexed Shu and established Shu County. In the five years of Yuan Feng in the Western Han Dynasty (106 BC), the two counties of Ba and Shu were classified into Yizhou, one of the thirteen states in the country. At the end of the Eastern Han Dynasty, after the Yellow Turbans uprising, Liu Yan and Liu Zhang, the pastoralists of Yi Prefecture, seized Sichuan and were destroyed by Liu Bei. In 221 BC, Liu Bei proclaimed himself emperor with the title Han, known in history as Shu Han, and established his capital at Chengdu. In 265 BC, Sichuan came under the rule of the Western Jin Dynasty. In 306 BC, Li Xiong succeeded in the uprising, conquered Chengdu, and established the Kingdom of Dacheng. In 347 BC, the kingdom of Dacheng was destroyed by the Eastern Jin. During the Southern and Northern Dynasties, they returned to the Southern Dynasty. During the reign of Emperor Wen of the Sui Dynasty, the western Sichuan Plateau and the area near Yunnan were explored to a certain extent. After the establishment of the Tang Dynasty in 618 BC, it belonged to the Jiannan Road and the east and west roads of Shannan. In 965 BC, it returned to the Song Dynasty and set up Chuanshan Road. In the Northern Song Dynasty, in the fourth year of Xianping, the Jinchuan area was divided into four roads: Yizhou (today Chengdu), Zizhou (today Santai), Lizhou (today Guangyuan), and Kuizhou (today Fengjie), collectively known as "Chuanxia

Four roads", referred to as "Sichuan Province", which was the beginning of the establishment of Sichuan Province. In the Tang Dynasty, Yizhou was changed to Jiannan Road and Liangzhou to Shannan West Road; Yuan placed Sichuan Province and Sichuan province and West Shu Sichuan Road; Sichuan Chief Envoy. At the beginning of the founding of Sichuan Province, it was divided into four branches: East Sichuan, South Sichuan, West Sichuan, North Sichuan, and then merged to restore Sichuan Province and set Chengdu as the provincial capital (Wang, 2022).

Sichuan Province is a multi-ethnic area with a large minority population. Among them are the Yi, Zang, Qiang, Miao, Tujia, Naxi, Buyi, Bai, Zhuang, Dai and other minority groups. In addition, Sichuan Province is home to the country's only Qiang populated area, the largest Yi populated area, and the country's second largest Tibetan area. The communication and cultural integration among various ethnic groups in Sichuan Province constitute diversified ethnic customs and social life (Wang, 2022).

1.2 Introduce of Chengdu History

Chengdu City, in Sichuan Province in southwestern China, is the capital and largest city of Sichuan Province. One of the famous historical and cultural cities in China, Chengdu has a long history and rich cultural heritage. It has formed a unique gastronomic culture, ancient architecture, and a world-famous cultural business district (Chengdu city municipal people's government, 2023).

The historical evolution of Chengdu can be traced back to the fourth century BC. It has gone through many dynasties and formed a rich and colorful history and culture. During the Qin Dynasty, the State of Qin annexed the State of Shu and established Shu County in Chengdu. During the Three Kingdoms period, Chengdu was the capital of Shu Han. During the Tang Dynasty, Chengdu was the jurisdiction of Xichuan Jiedushi of Jiannan Road. In the Song Dynasty, Yizhou Road was changed to Chengdufu Road, and Chengdu was the seat of government. In the Ming Dynasty, Zhu Yuanzhang established the Sichuan Chengxuan Government Envoy Department, of which Chengdu was the capital. In the Qing Dynasty, the Sichuan Province was established in Chengdu. In December 1949, Chengdu was liberated and became the residence of the Western Sichuan Administrative Office. In 1952, the administrative

office was abolished and the organizational system of Sichuan Province was restored. Chengdu City is the capital of Sichuan Province to this day.

1.3 Geography

Sichuan is Located inland in southwest China and on the upper reaches of the Yangtze River. Located in southwest China, the Sichuan Basin has a humid subtropical monsoon climate with abundant rainfall and moderate annual temperature, all of which are very suitable for agricultural production. In addition, the Sichuan Basin is rich in water resources, especially through the Dujiangyan water project built by Li Bing and his son during the Qin dynasty, which greatly improved agricultural production efficiency and grain production in the area (Sichuan Provincial Government, 2023).

Its geographical position is between $26^{\circ}03' \sim 34^{\circ}19'$ north latitude, $97^{\circ}21' \sim 108^{\circ}12'$ east longitude, and borders Chongqing, Guizhou, Yunnan, Tibet, Qinghai, Gansu and Shaanxi provinces(Physical Geography, People's Government of Sichuan Province). The landform of Sichuan Province is very different from east to west; the terrain is complex and diverse, the height difference is wide, the terrain is high in the west and low in the east, and it is composed of mountains, hills, plains, basins, and plateaus (Sichuan Provincial Government, 2023).

The topography of the Sichuan Basin is diverse, with broad plains and high mountains, which provide great space for the development and utilization of resources. At the same time, the terrain around the Sichuan basin is dangerous, easy to defend and difficult to attack, so it has a certain strategic advantage in the war of the cold weapons era, which also creates favorable conditions for its economic stability and development (Wang, 2022).

Chengdu is located in the central part of Sichuan Province, between $102^{\circ} 54' \sim 104^{\circ} 53'$ east longitude and $30^{\circ} 05' \sim 31^{\circ} 26'$ north latitude. Chengdu City is located on the western edge of the Sichuan Basin, with the terrain sloping from northwest to southeast. The western part belongs to the edge area of the Sichuan Basin and is dominated by deep hills and mountains, with altitudes mostly between 1,000 and 3,000 meters. Due to the huge vertical height difference, Chengdu has formed a unique landform type of one-third plains, one-third hills, and one-third mountains within the city. Due to the significant differences in climate, there are

obvious differences in heat. Vertical climate zone, so there are many types of biological resources in the region, complete categories, and relatively concentrated distribution. Chengdu City is on the eastern edge of the Qinghai-Tibet Plateau, with Deyang City in the northeast and Ziyang in the southeast. The city is adjacent to Meishan City to the south, Ya'an City to the southwest, and Aba Tibetan and Qiang Autonomous Prefecture to the northwest. The Chengdu Plain has a flat terrain, fertile land, suitable climate, and superior natural conditions, hence it is known as the Land of Abundance (Figure 1).



Figure 1. Wangjiang Tower ancient building in Chengdu City

Source: Lijun Huang, from fieldwork in January 2024

1.4 Cultural characteristics of Sichuan province

The customs and national characteristics of a place are closely related to its natural geographical location. Sichuan has a unique geographical environment and profound historical heritage, so that the cultural features and characteristics of Sichuan are unique and integrated, showing a rich and strange cultural characteristics. About 10,000 years ago, Sichuan entered the Neolithic Age. From the Three Gorges of the Yangtze River in the east to Garze and Aba in the west, Neolithic relics such as polished stone, pottery and livestock remains are widely distributed throughout Sichuan. So far, more than 200 sites have been discovered, indicating that the seeds of the Neolithic revolution have spread all over Bashan Shushui. Sichuan occupies an important place in ancient Chinese legends. The ancient documents also record that Xia Yu controlled the water in the Minshan Mountain area of the western Sichuan

Plateau and Chongqing in the eastern Sichuan. It is also said that Da Yu was born in Shiniu, Xichuan, in today's Beichuan County. All these are evidence of the frequent economic and cultural exchanges between Sichuan and other parts of China in ancient times (Xi, 2019).

The formation and development of many musical genres are closely related to local regional culture. Therefore, studying this traditional art from the perspective of regional culture can better reflect the local cultural characteristics of traditional folk art. In the performances of traditional folk art, the characteristics of the local natural environment, language, humanistic customs, and living habits are reflected in the regional culture.

Tea houses are a microcosm of Chengdu society. In Sichuan, there is no life without tea houses. Therefore, to understand Chengdu in modern China, studying the social, cultural and political role of tea houses is an important topic. According to *Chengdu General View*, a book that records all aspects of Chengdu society. It records there were 516 streets and alleys in Chengdu in the Qing Dynasty, and there were 454 tea houses. There were tea houses in almost every street and alley. In 1935, Chengdu's newspaper reported that there were 599 tea houses in Chengdu, with as many as 120,000 tea customers every day. At that time, the city's population was less than 600,000. Excluding women and children who are unlikely to enter tea houses, the proportion of tea drinkers is undoubtedly quite an astonishing figure. In Chengdu in the 19th and early 20th centuries, tea houses were also the stage for folk artists. Most tea houses in Chengdu directly face the streets, so no matter what performances are performed in the tea houses, the singing and the sound of gongs and drums can always attract passers-by to watch. Many people did not go in but stood outside as free spectators. The more people came to see it, the larger the performance became. Gradually, some tea houses became theaters. Even today, the tea houses in Chengdu are probably the best in Sichuan, the best in China, and the best in the world. The tea house culture in Sichuan has a long history and is an important social activity venue. With the emergence and rise of tea houses, many entertainment and cultural activities also naturally appeared, such as the Jinqian Ban (Zhong, 2020). Nowadays, there are still performances of traditional music in tea house. (Figure 2-3)



Figure 2. Shufeng Yayun Folk tea house
 One of the folk art performance place in Chengdu City
 Source: Lijun Huang, from fieldwork in January 2024



Figure 3. Sichuan opera performance in tea house
 Source:Source: Lijun Huang, from fieldwork in January 2024

The local language of Sichuan is also one of the characteristics of Sichuan culture, and provided the basis for much of the speaking and singing art that later emerged. Sichuan traditional folk art is kind of traditional folk art with many local characteristics and preserves a large number of local cultural traditions. Among them, the types of music combined with speaking and singing art occupy most proportion. The reasons lie in the following two characteristics: first is the performance content can be easily understood. Sichuan traditional folk art, with local oral characteristics, everyone can speak and sing, so it is easier to spread. Second, the Sichuan language is

a native language of China. The characteristics of the language is more humorous in tone and can arouse people's resonance compared with regular Mandarin (Lin, 2020). To sum up, Sichuan is honored as the Land of abundance because its unique geographical location, superior natural environment and long historical, economic and cultural background. The culture is not only an excellent region culture, but also one of the excellent traditional Chinese culture. With the support of these conditions, traditional music and traditional folk art have been able to development in this place.

2. The General Knowledge about the History of Jinqian Ban

Regarding the development history of Jinqian Ban, the researcher obtained relevant information through the collection of literature reviews and interviews with key informants, and organized it. Sort out the origin of the Jinqian Ban, the historical development of Jinqian Ban, including the accompaniment instruments, important representatives and the promotion of Jinqian Ban art due to changes in performance and music characteristic and so on.

2.1 The Origin of Jinqian Ban

The early Jinqian Ban was called the Jinjian(gold sword) Ban. The name comes from the production of the Jinqian Ban. One end is similar to the sharp end of a sword. Legend has it that it is related to the incident of Mengchang abandoning martial arts and embracing literature during the Warring States Period. In order to adapt to the life of studying at a desk for a long time, Mengchang ordered his servants to use two swords to make sounds to relieve his boredom. In addition, Jinqian is also called the Jinqian(gold sigh) Ban. According to legend, in the Tang Dynasty, Prime Minister Wei Zhi killed a dragon in his dream that caused wrong rainfall. Later, the dragon king's soul often went to the emperor to cry out and entangle him. There was no peace day and night, so the emperor found Wei Zhi. Wei Zhi held a gold sign, struck out the sound and made an article to appease the emperor. There is also a theory that it originated from Water Margin and was created by Yan Qing. Yan Qing ran out of money on the way, so in order to raise travel expenses, she found three bamboo boards and sang while beating the rhythm to ask passers-by for help. Because the accompaniment instrument is three bamboo boards, it is named San cai Board. There is also a more ancient theory. After the defeat of King Gou Jian of Yue during

the Warring States Period, Fan Li composed his own lyrics in order to boost morale and encourage the people to work hard. He held two swords in his left hand to beat the rhythm and waved the scabbard in his right hand, and performed it all over the country. In the end, the morale of the people was boosted and Wu was wiped out. In order to commemorate him, the people replaced the sword and scabbard with three bamboo boards, and inlaid money in the middle of the boards, so it was named Qianqian Ban (Editorial, 1994).

The first written record of the name of the Jinqian Ban can be traced back to the Qing Dynasty. During the Xuanton period of the Qing Dynasty, there was a book called Chengdu Tongjian, which recorded detailed statements and illustrations about the Jinqian Ban. In the book, there is an illustration of an artist performing a Jinqian Ban on the street at that time. In the picture, the Jinqian Ban is named Daliansan. The name comes from the fact that the accompaniment instrument is composed of three bamboo boards (Fu, 1987).

The current name of the Jinqian Ban comes from the improvements that artists made to the Jinqian Ban during the performance, such as carving out spaces on the bamboo board and inlaying copper coins or metal pieces into them, which greatly enriched the sound effect when the bamboo board was hit. And making it more melodious. After such development and mature production, it was called Jinqian Ban and this name has been used to this day.

The Jinqian Ban was initially made from two metal plates, which later turned into four connected bamboo boards, known as Lianhua boards. It was finally shaped into three bamboo boards based on scraper boards. And because it is recorded in the Three-Character Classic the three talents are Tian, Di and Ren. After integrating this meaning, folk artists also called it Sancai Ban. As the Sancai Board was perfected, finalized, and the board-making skills developed and matured, artists continued to transform the Jinqian Ban in practice, and finally decided to inlay copper coins in the middle of the three bamboo boards, which is what the Jinqian Ban looks like now (Fu, 1987).

Table 1. The Change of Names on the Jinqian Ban

Time	Name
Before Qing Dynasty	Jinjian Ban
	Jinqian Ban
Qing Dynasty	Daliansan
	Sancai Ban
Current	Jinqian Ban

Source: Lijun Huang, from fieldwork in November 2023

2.2 The Historical Development of Jinqian Ban

Based on relevant literature and through interviews with informants, the researchers have divided the historical period of the Jinqian Ban into three stages.

2.2.1 The first stage: before the late Qing Dynasty

There is no detailed record of when the Jinqian Ban originated, but what is certain is that during the Qing Dynasty, the artistic performance of the Jinqian Ban already had some influence. In the "Chengdu Tongjian" during the Xuanton period, There is an illustration of the Jinqian Ban; the title is "Daliansan"; the name is taken from the meaning that the accompanying instrument is composed of three bamboo boards (Fu, 1987).

The birth and development of Jinqian Ban absorbed many traditional Chinese folk speaking and singing arts and developed them. Zhong Tingting's "The Research on the Jinqian in Sichuan" reflects that "the traditional folk speaking and singing art of the Song Dynasty, including Guzici, Changzhuan, and Zhugongdiao, all laid the foundation and opened the way for the formation and development of the Jinqian Ban." "Guzici" is a kind of narrative speaking and singing art in the Song Dynasty. It can be divided into two types: singing without speaking or speaking and singing. No matter which type, only one word is sung repeatedly in a program, and the structure is simple. "Changzhuan" is a further change in structure than "Guzici". It replaces Guzici's repeated singing mode of a single tune and connects several tunes of

the same tune to form a multi-melody suite form. On the accompaniment instrument, drums are used. The singing form with banzi and flute as accompaniment. "Zhugongdiao" is a large-scale speaking and singing art developed in the form of Changzhuan music structure. It involves speaking and singing, mainly singing and consists of several tunes, which expands the musical materials and tunes. Artistic techniques such as gender conversion can make the phrase structure express complex and changeable storylines. The emergence of "Zhugongdiao" laid an important foundation for the formation and development of later Chinese opera art and opera music. Jinqian Ban is one of them (Zhong, 2020).

The Jinqian Ban of this period had just begun. Artists performed on the streets to make a living. They mainly performed "Quan Shi Wen," a work that combined poetry and songs to warn the world in simple language. The content is simple and everyone can imitate and sing a few lines.

During the Guangxu period (1875-1908), some performing artists appeared, such as Yongchang Yang, Xingwu Zhang, and Xiangru Zhang. They continued to improve their skills in performance. For example, Xingwu Zhang, Xingru Zhang, and Qinshan Ye used Chinese Kung Fu, and other postures were introduced into the performance. Yongchang Yang entered the Sichuan Opera Qupai, and he incorporated the Gao tune of the Sichuan Opera into the performance of the Jinqian Ban. He also absorbed the rhythm from the opera and standardized the playing methods of the Jinqian Ban. The content of the repertoire has also evolved from "Quan Shi Wen" to medium-length stories. At the end of the Qing Dynasty and the beginning of the Republic of China, some artists gradually entered teahouses and bookstores from the streets (Xu Zhang, 2024; interviewed).

In summary, this period was the early stage of development of Jinqian Ban. During this period, Jinqian Ban formed its own artistic style by absorbing other folk music. The performance venue gradually shifted from street performers to tea houses, marking the gradual formation of the scale of Jinqian Ban. At the same time, the emergence of artists enriched the Jinqian Ban performing arts and laid the foundation for the second stage of prosperity.

2.2.2 The second stage: From the late Qing Dynasty to the Republic of China

The Jinqian Ban of this period has gradually matured. In the first year of the Republic of China (1912), there was a cartoon titled "Police Expelled the Jinqian Ban" in the Chengdu Real-time Popular Pictorial, which revealed the prosperity of the Jinqian Ban performance. During this period, the number of practitioners of Jinqian Ban increased greatly, which also reflected the public's recognition and love for this art at that time. Artists have also established an organization to hold performances regularly and carry out activities on the first day of October every year. The content of the books they sing has gradually become richer. From "Quan Shi Wen" when the Jinqian Ban was first formed, it has gradually developed into medium-length stories, among which "San Da" and "Wu Pei" are frequently performed as part of the repertoire. "San da" and "Wu Pei" has the following specific contents, which are derived from Wu Songzhuan's "Da Dongjiamiao," Datieshan's "Da Dongting," and Qianlong's imitation of Jiangnan's "Da pi Ludang." "Yanzhi Pei," "Furong Pei", "Longfeng Pei", "Jinchan Pei", "Jiexiao Pei" and "Nao Yan'an", "Xianpin Zhuan", "Landashun Qiyi", "Wanggang Zhai", "Baogong An", "Shuo Yuezhuan", etc. In this artwork, "Da Dongjiamiao" and "Wu Songzhuan" are famous, and it is also the most complete. The lyrics and singing methods in various parts of Sichuan are generally the same. The content of the lyrics during this period was mostly historical stories, and "oral transmission and heart-to-heart teaching" was the main way for the Jinqian Ban to be passed down (Editorial, 1994).

During this period, due to the large number of performers, artists gradually formed different styles and schools according to their own backgrounds and characteristics. Among them are the most famous three schools: Qing School, Hua School, and Za School. The representative artist of Qing School is Hongyun Sun, the representative artist of Hua School is Guiting Min, and the representative artist of Zapa School is Niankuan Wan. The continuous accumulation and innovation of these singing contents have enriched the Jinqian Ban performance art, which has become more mature with the development of the times (Editorial, 1994).

The three major schools of Hua, Za, and Qing have a close relationship with each other. They not only maintain their own unique characteristics but also unite and promote each other. In Zhong Tingting's "The research on Jinqian Ban in Sichuan", it shows Jinqian Ban style features in different genres. The main

performance characteristics of Hua School are the high requirements for board playing skills and the emphasis on lively playing. It is required to be able to imitate the sounds of various things vividly. For example, the sound of wind, rain, thunder and lightning, and the sound of mountains and running water. In addition, the Jinqian Ban can also be used as a prop, which can be used as a prop to imitate the development needs of the storyline, such as daggers, spears, fans, etc. Finally, the singing voice changes greatly, which is mainly reflected in the fact that it can imitate different singing voices of different characters, one person can play multiple roles, and even the sounds and movements of animals. The main performance characteristics of Za school are reflected in the fact that during the performance, it pays attention to the development of the entire storyline and the artistic effect of the overall performance. It is very flexible in the structural design and arrangement of the songbook and is not constrained by fixed rhythms. The result of the comprehensive development of boards and Sichuan storytelling. The performance characteristics of the Qing School are reflected in three aspects. The first is that the playing and singing emphasize slow playing and singing. The second is to pay special attention to pronunciation and enunciation. The singing style is delicate and changeable, and the lyrics and sentences of the text are neat and rhymed to the end. The third is that the performance movements are not large, as if the body is moving, the hands are moving, but the person is not moving. In Chinese, it is called sitting on the ground to convey affection (Zhong, 2020).

In summary, It was the glory period in the historical development of the Jinqian Ban. A large number of excellent performing artists appeared. Their performances had their own characteristics and had their own set of playing methods, singing and acting methods. The achievements of these performing artists pushed the wave of the Jinqian Ban into prosperity during this period and enabled the Jinqian Ban to develop greatly in music works and performances.

2.2.3 The third stage: After the founding of New China to the current stage

After the founding of the New China in 1949, benefiting from the party's new policies, artists got rid of the oppression in the old society, and their creative enthusiasm and ability were at an all-time high. At that time, the government department set up the famous "Experimental Bookstore" in Chengdu as a performance

venue for traditional Chinese folk arts. From then on, artists ended the dilemma of surviving in the streets and tea houses and could perform in bookstores. Various professional folk art performance groups have been established, such as the Sichuan Folk Art Troupe, Chengdu Folk Art Troupe, Chengdu Xicheng District Folk Art Troupe, Wenjiang County Folk Art Troupe, etc. These folk art troupes have singing training classes that have also been held in cultural centers and mass art centers. Through these forms, the Jinqian Ban has gained wider popularity among the people (Editorial, 2003).

In 1966, important political changes occurred in China. The beginning of the "Cultural Revolution" caused serious setbacks and losses to science, culture, music and art. Except for a few old artists who still performed in towns and villages, it was almost difficult to see them in cities. Some traditional classics have not been sung for a long time and have been lost with the death of old artists (Chifei Xie, 2023; interviewed).

In 1978, China held the Third Plenary Session of the 11th Central Committee of the Communist Party of China. This was the last great turning point of far-reaching significance since the founding of the People's Republic of China, which allowed the economy and culture to gradually recover. China's traditional folk music is slowly recovering, and performances of Jinqian Ban have gradually begun to reappear among the people. The most representative artist of this period is Zhongxin Zhou. He is a performing master of Sichuan Jinqian Ban. He studied under Hongyun Sun, a disciple of Yongchang Yang. During his lifetime of performing career, he formed his own unique performance style. He made outstanding contributions to the development and spread of Jinqian Ban. First of all, Xinzhou Zhou absorbed the advantages of various schools of Jinqian Ban and performed board playing, singing, and performance very well. His singing is beautiful, his performance is vivid, and his playing skills are dexterous. In addition, he has also learned a lot of music theory knowledge and can compose his own repertoire. In addition to singing traditional repertoire, he also actively creates a large number of new repertoires according to the needs of the times, such as "Duan Tou Shan" and "Jiaoyulu," "Two-Gun Old Lady," and other tracks. He has carefully collected and compiled many stories over the years, and made a positive summary of Jinqian Ban's performance and writing, including

singing, playing, and performance, to form theoretical knowledge, and then compiled them into a volume. Books on "Performance and Writing of Jinqian Ban" have been published one after another. He is one of the important founders of the Jinqian Ban and has made great contributions to the Chinese Jinqian Ban. In 2006, he won China's "Peony Award" Lifetime Achievement Award, which is the highest award in the Chinese folk arts community (Xu Zhang,2024; interviewed).

With the continuous advancement of the modernization process, a large number of modern artistic performances have appeared, which has caused a strong impact on many excellent traditional Chinese culture and arts. In May 2013, with the death of Sichuan Jinqian Ban performing artist Zhongxin Zhou, the already sluggish art began to decline even further. In order to prevent the excellent traditional Chinese art of from being lost, China has included it in the intangible cultural heritage. Intangible cultural heritage is the most dynamic and important part of cultural diversity. It is the crystallization of human civilization and the most precious wealth. It carries human wisdom, civilization and glory of human history.Jinqian Ban was included in the second batch of national intangible cultural heritage list in 2008 (Xu Zhang,2024; interviewed).

At this stage,The art of Jinqian Ban has experienced the ups and downs of the times. In today's art category, the number of inheritors is gradually decreasing, the traditional repertoire is lost, and there are no listeners. These are the difficulties Jinqian Ban is facing now.

3. The General Knowledge of Chinese Folk Art and Culture

Chinese traditional culture is a unique cultural system created and inherited by the Chinese nation in its long history. It covers many aspects such as thoughts, beliefs, art, customs,etc. And is an important part of Chinese civilization. Chinese traditional culture not only represents the unique charm and values of Chinese culture, but also provides strong spiritual support for the development and progress of Chinese society. In today's society, Chinese traditional culture still has important significance and value. Chinese traditional culture and Chinese traditional art are connected and inseparable. According to the classification of traditional Chinese music theory, China's national folk music can be divided into five categories (Wu, 1997).

One is instrumental music. Chinese instrumental music can be divided into two categories: solo and ensemble. Solo music is again divided into categories such as bowing, plucking, windpipe and percussion. Ensemble music can also be further divided into string music, silk and bamboo music, wind music, drum music, and wind and percussion music. These five types of ensemble music constitute the essence of traditional Chinese music.

The second is opera music. China has more than 300 types of local operas. These opera types can be divided into four categories according to different music, namely Pihuang tune, Bangzi tune, Kun tune and Gao tune. As the quintessence of China, Peking Opera belongs to Pihuang style.

The third is speaking and singing music. It refers to the musical component contained in folk art. The main feature of this type of music is that storylines are often narrated during singing. According to a preliminary survey, there are more than 300 types of local speaking and singing music across the country, which can be divided into eight categories, namely drum lyrics, qinshu, tanci, yugu, Paizi songs, Zouchang, Zaqu and Banyong.

The fourth is folk songs. China has a vast territory and a large population, and there are rich and colorful folk songs in various places. Generally speaking, Chinese folk songs can be divided into three major categories, namely folk songs, minor tunes, and labor songs.

The fifth is folk dance music. There are also many kinds of folk dances in China with different styles. The most popular ones include Yangge, waist drum, land boat racing, lanterns, tea picking, etc.

Pihuang tune is one of the four major tune systems of Chinese traditional opera. It is the collective name of Xipi and Erhuang tunes. Operas with Xipi and Erhuang as the main tones belong to this group. Due to the influence of local dialects and folk music from various places, the various Pihuang operas have their own musical characteristics, but what they have in common is that both Xipi and Erhuang use the seven-character or ten-character couplet sentence structure in the word pattern. In the slow and medium tempo patterns, seven words are divided into two, two, and three syllables and ten words are divided into three, three, and four syllables, and the sentences are embedded with different lengths of words. The various plate styles of

Xipi and Erhuang are all derived from the original plate. Some auxiliary tunes, except Nan Bangzi, are unique to Peking Opera, such as blowing tunes, Siping tunes, and plectrums, and are also common to all types of Pihuang operas, but the names and specific changes are different. All use Huqin as the main instrument (Wang 2022).

In the development of the melody, the tone of Xipi's melody is bright, gorgeous and sharp. When processed with a gentle rhythm, it mostly expresses bright and lyrical comedy plots and pleasant character emotions. When handled with a brisk or strong rhythm, it mostly expresses warm and intense dramatic scenes and lively and exciting character emotions. The overall vocal range of Erhuang is low, and the tone of its melody is dark, dignified, and calm. When the rhythm is slow, it is mostly used to express depressing tragic plots and melancholy emotions; when the rhythm is strong, it is mostly used to express depressive, tragic, dramatic scenes and sadness. Sad and angry character emotions. In addition, there are obvious differences in the singing positions of "Xipi" and "Erhuang". The singing position of "Xipi" is on the weak beat (for example, when the beat is 2/4, it is sung on the weak beat; when the beat is 4/4, it is sung on the next strong beat). The singing position of "Erhuang" is on the strong beat. The former is sung with a weak beat, and the relationship between strong and weak is sometimes blurred and sometimes clear, which enhances the instability of the rhythm and the flow of the melody. Therefore, Xipi's singing always gives people a sense of gentleness and smoothness, like flowing clouds and flowing water; the latter because it is sung with a strong beat, the relationship between strong and weak is relatively clear, and the rhythm is solid and stable, which enhances the solemnity and strength of the melody. Therefore, Erhuang's singing always gives people a sense of calmness and sadness (Feng 2005).

Bangzi tune is one of the four major tunes in traditional Chinese opera. It is also the tune with the widest spread, greatest influence and the most preserved repertoire. There are a large number of dramas in China that belong to the Bangzi tune system, and there are also many dramas that are not in the Bangzi tune system. Bangzi tune has also had a major influence on their formation and development. The biggest feature of the Bangzi tune in terms of musical structure is that the upper and lower sentences are the basic structural units of the tune. The upper and lower sentences are composed of an upper sentence and a lower sentence respectively. The two sentences

usually have the same number of words, usually seven-character or cross sentences. The obvious musical sign of the upper and lower sentences is the falling tone of the phrases. The first sentence of the Bangzi tune usually falls on the unstable tone of the mode, and the next sentence falls on the tonic tone. The instrumental accompaniment that connects the previous and following sentences in the Bangzi tune is called the passing melody. From the perspective of the history of opera music, the passing melody in the Bangzi tune also has a special significance. There is no passing melody in the Northern and Southern Operas of the Song and Yuan Dynasties, as well as Kunqiang and Gaoqiang in the Ming Dynasty. The earliest use of passing melody was probably in the Bangzi tune (Xiao,1999).

Kun tune is an ancient Chinese opera tune and type, and is now also known as "Kun Opera". Kunqu Opera is one of the oldest types of traditional Chinese opera. Kun Opera combines singing, chanting, fighting, dancing and martial arts, and is famous for its elegant tunes, mellow diction and delicate performances. Kun Opera uses drums and boards to control the singing rhythm, and uses flute, sanxian, etc. as the main accompaniment instruments. The biggest characteristics of Kun Opera performances are strong lyricism, delicate movements, and a clever and harmonious combination of singing and dancing. Kun Opera is a comprehensive art that combines various performance methods. The long history of drama has formed the performance characteristics of singing and dancing, which is especially reflected in the performance postures of each role. Its dance postures can be roughly divided into two types: One is the auxiliary gestures when speaking and the freehand dance developed from gestures; the other is the lyrical dance with lyrics, which is not only exquisite dance movements, but also an effective means to express the character's soul and the meaning of the lyrics. The opera dance of Kun Opera absorbs and inherits the traditions of ancient folk dances and court dances in many ways. Through long-term stage performance practice, it has accumulated rich experience in closely integrating rap and dance. It adapts to the needs of performance scenes that focus on narrative and scene description, and has created many creations that focus on narrative and scenery (Xiao,1999).

The northern and southern Songs of the Song and Yuan Dynasties gave birth to Gao tune. From historical materials and repertoire, we can see the origin and

relationship between Southern Opera and Gao tune in the Song and Yuan Dynasties. Gao tune not only inherited the southern music of the Song and Yuan Dynasties to a certain extent, but also absorbed the northern music of the Yuan Dynasty in many aspects. The characteristic of most Gao tunes is that gongs and drums support the rhythm, regardless of the strings, one person speaks, everyone harmonizes, and the tone is high and exciting. However, Xiwu Gao tune and Songyang Gao tune are accompanied by a band, which is a unique form among various Gao tune in my country. The external formal characteristics of high-pitched music can be summarized in three words: help, beat and sing. Gang refers to backstage support. Da refers to percussion accompaniment. Singing refers to the singing of roles other than singing.

Compared with Kun tune, Bangzi tune and Pihuang tune, Gao tune unique singing form "Bang tune" is naturally more prominent. Traditional Bing tune is sung by a band serving as percussion accompaniment, usually led by a drummer and other musicians. From the perspective of drama, singing has the function of exaggerating the dramatic atmosphere and expressing the inner emotions of the characters. The styles used in various Gao tune operas also have their own characteristics. The high tune of Sichuan Opera is "Yi Zi". When singing a cappella, the rhythm is free and the rhythm is loose, while the singing is in a straight and three-eye style. There is a rhythmic contrast between singing and singing. The high tune of Hunan Opera is often characterized by a syncopated rhythm, forming an alternation between regular rhythm and syncopated rhythm. The Gao tunes in Zhejiang often use the same pattern to the end, but there are tight or slow changes in speed.

Speaking and singing art is an oral literary work that tells stories or depicts characters in the form of speaking and singing. Some treatises are called Quyì. This folk art is a product of authentic national folk culture and a spiritual product loved by the general public. For thousands of years, it has been written, performed, and performed by the broadest people in the widest area for their own entertainment and is active in rural fields and urban streets and tea houses.

Traditional Chinese speaking and singing music can be divided into three categories: story-singing, storytelling, and joke-telling (Wu, 1997).

The so-called story-singing means that the storyline of this type of works is mainly expressed in the form of singing. Among them, those with tunes, rhymes, and

accompaniment of drums and strings are called singing styles, including big drums, Yugu, tanci, zhuizi, Qinshu, Haolaibao (Mongolian), Dabenqu (Bai Nationality), Jiasu (Yi Nationality), Octagonal Drum (Manchu), etc. Those that do not have musical accompaniment and only recite verses with certain musicality are called rhymes, such as Shandong Kuaishu, Tianjin Kuaiban, Qianban, Zanha (Dai Nationality), Haba (Hani Nationality), etc. Whether it is a singing style or a rhyming style, folk speaking and singing art is mostly developed and evolved on the basis of folk songs, minor tunes, and folk tunes. The content mainly reflects the real life of the general public, some express historical themes, eulogize the peasant uprising, expose the darkness of the old society. Some criticize feudal ethics and express people's pursuit of The good wishes for the independence of marriage. Some express the humorous taste of the people and are full of comedy. The folk speaking and singing art form of story-singing is short in length and full of fun. Some of the lyrics are concise and bright, while others are famous for their delicate depiction, and are loved by the masses.

Story-telling works mainly focus on storytelling and adopt the form of prose narrative. The cultural connotations of storytelling are mainly reflected in the following: First, it shows all aspects of society. It is like a mirror, deeply and vividly reflecting the complicated and colorful world, and constructing a picture of the world from ancient times to the present in front of the world. Chinese historical scrolls, for example, when a certain emperor is mentioned in the book, can not only refer to the emperors of the previous dynasties and later generations but also attract the reputation of the subjects and common people. It can even use foreign presidents or emperors as a comparison and foil, and make analogies and comparisons. Includes rich social life. The second embodies traditional virtues. From the perspective of aesthetic connotation, the ethical and moral concepts involved are relatively complex. It not only reflects the moral concepts contained in social life itself, praising truth, goodness and beauty, but also dares to choose and tell the storyteller's story. Thought tendency. For example, the traditional virtues of the Chinese nation in feudal society are concentrated in loyalty, filial piety, integrity, and righteousness. Storytellers do not generalize them in general, but identify and analyze them, and divide the supreme king into a wise king and a faint king. , tyrants, upper-level figures are also divided into honest officials and corrupt officials, and then narrate and comment on their

merits and demerits. Thirdly, it contains rich philosophy of life. It is not about overlooking the universe and making a macroscopic discussion. Rather, it attaches the people's worldview to various and complex specific things to provide a glimpse into the details and is thought-provoking; it is not about looking at thousands of years and describing all the vicissitudes of life, but it is good at intercepting a specific historical cross-section and examining the ups and downs of the long river of history. Langjuan expresses the people's view of history; the view of life contained in it is not an abstract discussion or expression of life feelings, but a concrete plot and typical characters that speak to the audience's resonance (Feng, 2005).

Joke-telling is called Xiangsheng, it is an art form with comedy style using speaking, learning, teasing and singing as the main artistic means. Its origins can be traced back to the comic performances of the pre-Qin Dynasty. The most outstanding feature of cross talk is that it can constantly make people laugh. Without laughter, there would be no cross talk. Therefore, it can be said that cross talk is an art with a comedy style.

Regarding the characteristics of Chinese folk speaking and singing music, it can be divided into two categories. Firstly, Folk speaking and singing music is simple, flexible and portable. The works are short and concise, with few actors, simple props, makeup is just for decoration, and the scenery is not necessary. It meets the masses and is not restricted by any material conditions. Secondly, the language of folk speaking and singing art is simple, easy to understand and popular. Speaking is a language art that uses oral language as a medium to arouse the imagination of the audience through the artistic processing of speech, including the processing of the pronunciation, semantics, intonation, rhythm and prosody of spoken language. Therefore, the language needs to be colloquial and contagious. For example, "Dongyue Temple" in Shandong Kuaishu is basically a seven-character sentence with a "two, two, three" sentence pattern, but there are also some long sentences mixed in, which are integrated and scattered. The sentence pattern is flexible and is very close to the living language in life (Feng, 2005).

In general, there are many types of Chinese traditional folk music. Classifying them according to music categories can provide a clear idea for the research of this paper. Although each art category is different, there are common points. For example,

in opera music, the understanding of Pihuang tune can provide reference for the application of traditional Chinese music in musical rhythm. Bangzi tune can provide a reference for the musical structure of the Jinqian Ban. In addition, other research on traditional Chinese folk speaking and singing music also has far-reaching significance for the historical development of Jinqian Ban. Because Jinqian Ban is the product of continuous development and changes in various types of Chinese traditional folk music, and it also has unique characteristics.

4. The General Knowledge of Chinese Traditional Folk Art in Speaking and Singing

As the most national and folk performing art in China, Speaking and singing art occupies a very important position in the whole history of Chinese literature and art development. It is a unique art form formed by the development of folk oral literature and singing art. In the long-term development process, various regions continue to absorb local folk songs and operas and combine with local dialects to derive different singing styles, but most of them reflect a strong chanting style. According to incomplete statistics, there are about 400 folk art forms of all ethnic groups living in China (Xiao, 1999).

Dongbei Dagu is one of the famous traditional folk art in China. The original form of the performance of the Dongbei Dagu is that the singer with the small three-string accompaniment to speak and sing and ties the legs to beat the "Jieziban." The Dongbei Dagu integrates some singing styles of Beijing Opera, Jingyun Dagu and Northeast folk songs. It has rich tunes, a smooth singing style, and strong expressive force. The content of the performance is mostly based on novels and legendary stories, which has become a popular art (Meng, 2022).

The Jingyun Drum is one of the famous traditional folk art in China. Jingyun Dagu has the characteristics of half speaking and half singing. Therefore, lyrics also play an important role in singing. The singing words are basically seven-character sentences and ten-character sentences, mostly the repetition of the next sentence, and pay more attention to the tone charm and the natural connection with the singing. The main accompaniment instruments are three-strings and four hu, and sometimes pipa. The actor beats the drum to master the rhythm (Lin, 2022).

Henan Zhuizi originated from Henan Province, which is a traditional form of folk art formed by the combination of Daoqing, Yingeliu, Sanxianshu, etc., which are popular in Henan and northern Anhui. It's about a hundred years old. It is popular in Henan, Shandong, Anhui, Tianjin, Beijing and other places. Because the main accompaniment instrument is "Zhuizi Xian", and sings in Henan voice, it is called Henan Zhuizi. Singer one, left hand to play sandalwood or jujube wood board, while singing. There are also two duets, one playing a Jian Ban, one playing a single Zaomu Jianban. And a few are singing and pulling themselves. The lyrics are basically seven characters. The accompanist pulled Zhuiqin, and some stepped on the foot clapper. At the beginning, most of them sang short stories, but some actors also sang long songs. The contemporary repertoire is short (Wang, 2022).

Pingxiang Chunluo is a folk art with Pingxiang dialect and rap, which is mainly popular in Pingxiang city and surrounding areas of Jiangxi Province. The Pingxiang spring gong performance is relatively simple, sung by one person, a drum with a diameter of about 15 centimeters tied with red silk at the waist and a gong larger than the drum as a performance instrument, using the form of a standing or walking singing. The lyrics are vivid and smooth, easy to understand, and exaggerated techniques are often used in singing (Feng, 2005).

Pingxiang Chunluo as a symbol of local music culture, has a long history, its significance of existence and expression techniques are impressive. In addition to the singer singing part of the instrument improvisation, in the beginning of the music, through the door, the end of the accompaniment instrument gradually formed a unified melody fragment. Later, in order to enrich the auditory effect of the stage, the suona usually appeared in the beginning and the end of the leather parts, which greatly enhanced the atmosphere; The bamboo flute is added to make the sound more vivid and full; The bass instrument is added to the cello, so that the entire accompaniment music has a more three-dimensional and more perfect acoustics (Feng, 2005).

Lianhualuo is a kind of traditional folk art in China. The performer is one person, talking and singing, and playing seven pieces of accompaniment. The structure is composed of singing and speaking. Basically, seven words and four sentences constitute a paragraph, and many words are handled according to seven

sentences. Lianhualuo beats with bamboo board, without accompaniment of other Musical Instruments, singing is used at the beginning and end of each paragraph, and the story is narrated in the middle. The performers use different plate changes on different occasions to render the artistic atmosphere, create the artistic environment, highlight the artistic effect, adjust the rhythm, and finally achieve the purpose of matching the performance (Xue, 2015).

Shandong Kuaishu is a local traditional form of folk music originating in Shandong Province, and it is also one of the main folk music in North China and Northeast China. Shandong Kuaishu's language rhythm is strong, not limited by the venue, can be performed at any time, quickly reflect the real life, has a unique artistic effect. Shandong Kuaishu does not have too complicated musical instruments, singing with very simple props, and only one person can start the performance; the Musical Instruments are clappers or board with copper sheets (Feng, 2005).

Luogu Shu is one of the traditional folk arts spreading in Shanghai of China area, with strong local flavor and local characteristics. The performance of Luogu Shu are expressed in the form of speaking, singing, solo singing, duet singing, etc. The content is folklore and historical stories. The performance is that the actors beat the drums themselves, and in the early stage, they were single seated, and then gradually changed to two or more people standing, speaking, and singing. Accompaniment instruments have also gradually increased, equipped with pipa, dulcimer and other string small ensemble instrument (Feng, 2005).

The Qin Shu in Chinese traditional folk art is named after the dulcimer as the main accompaniment instrument when singing. There are many kinds of Qin Shu, such as Beijing Qin Shu, Yicheng Qin Shu, Wuxiang Qin Shu, Xuzhou Qin Shu, Anhui Qin Shu Shandong Qin Shu, Guizhou Qin Shu, Sichuan Qin Shu, Yunnan Qin Shu and so on. Various qin Shu have different origins, mostly developed from local folk songs and minor keys. Some are influenced by Tan spring, southern Ci or evolved from dagu. For example, Anhui Qinshu is developed on the basis of old Fengyang songs, folk songs and minor keys. Beijing Qinshu and Shandong Qinshu were originally sung by farmers for their own entertainment in leisure time and later developed into professional singing. There are different forms of performance: one person standing singing, two or more people sitting or walking singing, and there are

also separate roles. According to its music, there are seven words, ten words and long and short sentences. There are words and singing. Generally, singing is the main, with words as the auxiliary. In addition to the dulcimer, the accompaniment instruments also use three_ strings, erhu, Zheng, Hu and so on (Chang J, 2006)

The birth and development of the Jinqian Ban is based on a lot of traditional folk art. From the perspective of speaking and singing music as a whole, this type of art has already appeared in the Song Dynasty. Guzici is a narrative traditional folk art popular in the Song Dynasty. Its structure is relatively simple, with only one key being sung repeatedly in a program. Later, a traditional folk art called Changzhuang appeared, which further evolved in structure and formed a suite form. Drums, boards and flutes were also added to the instrumental accompaniment. Zhugong Diao was the most important form of traditional folk art in the Song Dynasty. It absorbed folk music and created it. It is highly musical and can be composed into many sets of works according to the needs of the storyline, making it easier to speak and sing long stories (Editorial, 1994).

The singing of Sichuan Jinqian Ban was influenced by Sichuan Opera. The development of Sichuan Jinqian Ban is inseparable from other cultures and arts, and it is constantly developing under the influence of a variety of cultures and arts. During the Qing Dynasty, Sichuan traditional folk art did not change much, but art groups from other places frequently came to Sichuan to perform. During the Ming Dynasty, Kunqu Opera and Qin Opera came to Sichuan to perform. The accumulation, absorption and fusion of these forms made the local folk art of Sichuan greatly developed and Sichuan Opera came into being (Zhong, 2020).

Sichuan Qingyin is one of the traditional folk arts in Sichuan, China. Because of the use of Yueqin or pipa accompaniment, also called "singing Yueqin" and "singing pipa". It is one of the traditional folk music varieties popular in Chongqing and Sichuan. The accompaniment instruments of Sichuan Qingyin are pipa, yueqin or bamboo drum. In the early stage of the performance, the actress sat alone and sang solo, hitting the bamboo drum with her right hand and the sandalboard with her left hand (Zhang, 2022).

Sichuan Opera is one of the famous operas in China, popular in Sichuan, Chongqing and parts of Guizhou and Yunnan. At the end of the Ming Dynasty and the

beginning of the Qing Dynasty, due to the immigrants from all over Sichuan and the establishment of various association halls, a variety of North and South accent operas were spread throughout Sichuan successively. In the long-term development and evolution, the combination of Sichuan dialect, folk customs, folk music, dance, folk songs gradually formed the voice art with Sichuan characteristics, thus promoting the development of Sichuan opera. Sichuan Opera is composed of Kunqu opera, Gaoqiang opera, Huqin opera, playing opera and Dengdiao opera. These five kinds of sound and the five kinds of sound accompaniment of gongs and drums, suona, qin, flute music and other musical forms (Zhang, 2022).

Jinqian Ban and Shangdong Kuaishu have significant similarities. Shandong Kuaishu originated in rural areas of Shandong and was first spread by farmers through oral transmission in their spare time. It was originally used to entertain oneself and neighbors and later gradually developed into a professional form of artistic performance. The performance forms of Shandong Kuaishu mainly include three aspects: speaking and singing, dance, and percussion. Speaking and singing is the core of Shandong Kuaishu, where performers express the story plot in the form of rap through their fast pace and unique sense of rhythm. Dance is the use of body movements and dance steps by performers to highlight the content of rap, making the performance livelier and livelier. Percussion is the use of percussion instruments such as gongs and drums to increase rhythm and sound effects, making performances more powerful (Xu, 2019).

The inheritance and protection of Lianhualuo from the perspective of historical anthropology. It is a traditional southern folk art form of speaking and singing, recording local folk customs, folk customs and social history. Its main feature is to sing in local dialects. Although the performance form is simple, it is often sung without accompaniment or accompanied by huqin and bamboo boards. However, at present, it is also facing the market depression, the lack of audio and video text materials and other survival difficulties. In order to make this Chinese traditional folk culture develop, the author puts forward a series of solutions, which create a good reference for researchers (Xi,2019).

In summary, there are many kinds of Chinese folk art in China, there have lots similarities. At the same time, these traditional folk art exist independently and have

their own personality. According to the conclusion of the researchers, Speaking and singing art has such major artistic characteristics: First of all, it is based on "speaking" and "singing" as the main means of expression, so its language must be suitable for speaking or singing, must be lively, concise and easy to catch on. Secondly, it is not performed by actors dressed up as fixed roles like drama, but by actors dressed up as different roles, in the way of one person and many roles, through speaking and singing, acting various characters and stories to the audience. Therefore, compared with drama, the performance has the characteristics of simplicity and easy operation. Third, the repertoire and bibliography of the art performance are mainly short and concise, so the performers can usually create and perform by themselves. Fourth, it takes speaking and singing as the main means of artistic expression. It stimulates the audience's hearing through speaking and singing to drive the audience's image thinking, and completes the artistic creation together with the actors in the audience's thinking and imagination. Fifth, the performers must have solid speaking, singing, doing and excellent imitation. Only with these skills can the actors depict the characters vividly and make the narrative of events fascinating, so as to win the audience's appreciation. Through a wide range of research on Chinese traditional folk art, these numerous categories of music for the researcher to study on Jinqian Ban provides a great reference significance.

5. The Theory Used in This Study

5.1 Musicology

Musicology is the study of creative thinking in music and art, which occupies an important position in the whole humanities and social sciences. Musicology is the scholarly analysis and research-based study of music. Musicology departments traditionally belong to the humanities, although music research is often more scientific in focus (psychological, sociological, acoustical, neurological, computational). Careful or diligent search the collecting of information about a particular subject to search or investigate exhaustively. A scholar who participates in musical research is a musicologist. Research methodology is a term that basically means the science of how research is done scientifically. It is a way to solve a problem, help us understand the process, not just the product of research, and analyze methods in addition to the information obtained

by them systematically and logically. Musicology traditionally is divided in three main branches: historical musicology, systematic musicology and ethnomusicology. Ethnomusicology is the study of music in its cultural context. Systematic musicology includes music theory, aesthetics, pedagogy, musical acoustics, the science and technology of musical instruments, and the musical implications of physiology, psychology sociology, philosophy and computing. Cognitive musicology is the set of phenomena surrounding the cognitive modeling of music. When musicologists carry out research using computers, their research often falls under the field of computational musicology. Music therapy is a specialized form of applied musicology which is sometimes considered more closely affiliated with health fields, and other times regarded as part of musicology proper. Musicology also has two central, practically oriented sub-disciplines with no parent discipline: performance practice and research (sometimes viewed as a form of artistic research), and the theory, analysis and composition of music. The disciplinary neighbors of musicology address other forms of art, performance, ritual and communication, including the history and theory of the visual and plastic arts and of architecture; linguistics, literature and theater; religion and theology; and sport. Musical knowledge is applied in medicine, education and music therapy which, effectively, are parent discipline of applied musicology (Timothy & Wei, 2019).

In musicology, the researcher has used its theoretical knowledge to carry out specific research on various theories of Jinqian Ban in Chengdu city, including the history, development, performance, dissemination and influence of Jinqian Ban in Chengdu city. Through the research theory of musicology, we can have a deep understanding of the Jinqian Ban in Chengdu city so as to better study the Jinqian Ban of Chengdu city.

5.2 Ethnomusicology theory

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's nationalities and their development types. Field investigation is the basic way to obtain the source of research materials. Its main feature is that it regards the object of investigation and research as a kind of musical phenomenon and advocates putting the existing traditional music and its development type of a certain nation into the specific natural and social cultural environment of

that nation. The investigation and research on how the members of this nation construct, use, spread of the music types, the law of survival variation and the characteristics of national culture.

Ethnomusicology, to investigate and spread and develop these music types according to their own cultural traditions, expounds the basic morphological characteristics of ethnomusics in different social systems and countries and regions at different levels of development and finds out the science of the laws related to music. This includes investigating the musical characteristics of different nationalities, different countries and regions, exploring the links between these music and geography, history and other cultures, and preparing national or regional musical chronicles from which to draw a number of musical-related conclusions. In addition, such as comparative musical instruments, comparative music history, etc. are the subject of research. Methods in summary include both empirical and speculative. It is divided 16 into two stages: collecting, organizing and analyzing research data. In addition to live recordings, recordings and video cameras, the work of the previous stage also includes the investigation, collection and recording of various cultural phenomena related to music, including the investigation of music and socio-cultural background, the connection with other arts, the detection of the music consciousness of singers, performers and the meaning of the musical terms they use. The latter phase works for the laboratory and desk. It includes: accurate compilation of the audio data collected; In order to ensure the scientific and reliable nature of the data, the measurement and memorization are determined and recorded by instruments such as pitch meters or spectrographs. From all aspects of musical expression form, such as from the sound system, the structure of the music, singing and other aspects of analysis and research, and then summarized into the national music. The researcher has used the knowledge of ethnomusicology to study the customs and habits of the Chengdu City, Sichuan Province, and the Jinqian Ban used in people's life (Timothy & Wei, 2019).

In ethnomusicology, the researcher has used the research method to study the Jinqian Ban in Chengdu city. First of all, a field investigation was conducted on Jinqian Ban in Chengdu. The entire survey process will be divided into two steps: collecting, organizing and analyzing the research data. The first step is to watch the live performance and previous video and collect the photographs and recordings, including

an investigation of social to find out the connection between the Jinqian Ban and cultural background. In the second step, the findings of these data will be classified, analyzed and summarized. Recognized the current situation of Jinqian Ban in Chengdu city, found out the root of the problems, and formulated the corresponding measures.

5.3 Western Music Theory

Music analysis theory in western world mainly focuses on the analysis and research of rhythm, melody, beat and so on. Western music theory are mainly used to analyze the external structure of jinqian Ban in Chengdu city.

Melody: also known as melody. It reflects the whole idea or the main idea of music, and is performed by a single part with many independent tones, which is combined with mode, rhythm and beat. The undulating music is organized horizontally and orderly according to a certain rhythm to form a tune. Tune is the most important means of expression in music form, the essence of music and one of the decisive factors of music. The direction of the same sound is called horizontal; Tunes start from bass to treble are upward trend; Tunes start from treble to bass are downward trend (Xiao, 1999).

Rhythm: the rhythm of music refers to the length and strength of the middle tone of music movement. The relationships between organized tones with different length is melody (Xiao, 1999). The rhythm is often regarded as the structure of the music. The beat is the repetition of the heavy beat and weak beat in music periodically and regularly. Chinese traditional music calls the beat is Ban Yan, and “Ban” is equivalent to strong beat; “Yan” is equivalent to a second strong beat or weak beat (Li, 2004).

In the fifth chapter, the researcher has used the western theory of music to study the melody, rhythm of Jinqian Ban. This chapter fully displays many characteristics of music ontology, so as to analyze the music characteristics of Jinqian Ban. The use of western music analysis theory helps us to have a deeper understanding of the melody structure and rhythm. Then, it will help researchers study the music structure of Jinqian Ban.

5.4 Chinese Music Theory

The research method of Chinese traditional music theories is to analyze the music structure, interpretation and analysis of the music works of Jinqian Ban. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang, 2010).

The researcher continue to analyze the music ontology based on Western music analysis theories and analyze the structure, such as the banyan structure. Banyan includes the musical form, structure, rhythm, and beat, and at the same time, it is different from the rhythm of Western music theory. By adopting both Western and Chinese musical theories, the researcher intends to thoroughly analyze the representative music works of Jinqian Ban and ensure the musical structure of Jinqian Ban is analyzed clearly.1. Introduce to Chinese music theory.

5.4.1 Mode

In a nutshell, the national mode refers to the pentatonic mode composed of the five tones of Gong, Shang, Jue, Zhi and Yu, as well as the six-tone and seven-tone modes based on the five tones. The interval relationship between the five tones of Gong, Shang, Jue, Zhi, and Yu is roughly the same as that of C, D, E, G, and A on the five-line staff. Chinese traditional music modes are based on five-tone mode. A five-tone mode means that there are five tones in the mode.

The tones in the musical tone system, arranged in ascending (from low to high) or descending (from high to low) order, are called tone columns. There are five tone arrangements, that is made of five notes, is called Pentatonic scale (Li, 2004).



Figure 4. Pentatonic scale of Chinese mode

Source: Lijun Huang, from fieldwork in January 2024

The vocal melody of Jinqian Ban is mostly found in Chinese pentatonic scale. In contemporary songs, sometimes manifested as pentatonic scale add one note, which has two forms, one is to add a note of Qing Jue on the basis of the

pentatonic scale Gong, Shang, Jue, Zhi and Yu, the other is to add a note of Bian Gong on the basis of the pentatonic scale. This very colorful mode makes it very expressive.



Figure 5. Pentatonic scale and Qingjue, Biangong
Source:Lijun Huang, from fieldwork in January 2024

5.4.2 Contour

Melodic contour is used to describe the shape formed by the variation of music melody. The contour contains the alternation of ascending and descending or maintenance of the pitch of a musical note. The core of the research on the melody tone structure is the division of Hubei folk songs into wide rhyme, narrow rhyme, loud rhyme, medium rhyme and small rhyme in the article “Introduction to Local Tones of Hubei Folk Songs (Yang,1980). This dissertation mention that types of melody tone structure, and then perfected the traditional music melody tone structure of the Chinese music system.

5.4.3 Lyrics feature

In traditional Chinese folk art, lyrics emphasize Ya Yun. Ya Yun refers to the fact that the suffixes of the last word in each lyric is pronounced the same or similar, which can add a sense of rhythm to the song. Sichuan Quyi commonly uses Shi San Dao Ban Yun, which consist of thirteen types of final vowels at the end of each lyric, including Bada Yun, Luotuo Yun, Heibai Yun, Hutu Yun, Tixie Yun, Tianxian Yun, Tanglang Yun, Haotao Yun, Kaipai Yun, Houtou Yun, Huidui Yun, Qingcheng Yun, Kongtong Yun, Er Yun (Xiao, 1999).

Jinqian Ban lyrics generally require the last word's vowel is same to the end, and occasionally may not follow this principle in plot twists or where there are dialogues between characters.

Table 2. Introduction to Chinese Ethnic Music By Changwei Xiao

Vowel	a	o	e	u	i	an	ang
Name	Bada Yun	Luotuo Yun	Heibai Yun	Hutu Yun	Tixie Yun	Tianxian Yun	Tanglang Yun
Vowel	ao	ai	ou	ei	ing	eng	
Name	Haot ao Yun	Kaipai Yun	Houtou Yun	Huidui Yun	Qingcheng Yun	Kongtong Yun	

Source:Lijun Huang,from fieldwork in March 2024

5.4.4 Ban Shi (beat and rhythm)

In Chinese traditional folk art,beat and rhythm are used to calling Ban Shi.Ban and Yan are the name of each beat.Simply put, the strongest beat in each bar of music is called Ban, and the remaining weak beats are called Yan. The most commonly used Ban Yan in traditional Chinese opera can be divided into One Ban San Yan, and One Ban One Yan. One Ban San Yan uses four beats as a measure, with the first beat's remake being Ban and the following three beats being Yan. One Ban One Yan is a measure of two beats, including a strong beat and a weak beat.

The rhythm of the Jinqian Ban is mainly controlled by the accompaniment instrument. The Jinqian Ban has three basic playing rhythms, Yi Zi, Er Liu, and San Ban. The Yi Zi beat is One Ban Three Yan, commonly used for 4/4 beats, but can also be used for 2/4 beats, but the speed is relatively slow. It is often used to express emotions and express emotional sadness. Er Liu's rhythm is One Ban One Yan, with a moderate tempo and is often used for 2/4 beats. San Ban has a free rhythm and is often used in introductions or endings, as well as in emotionally charged areas.

5.4.5 Singing Tune

Singing tune refers to the part of human voice singing. The singing style of the Jinqian Ban can be divided into five categories,including Ban Tune, Man Tune,Shu Ban,Tuo Tune,Yunlibai. Ban Tune refers to a type of speaking and singing

music in which the first half of a line is similar to speaking and the second half is similar to singing. Because the Jinqian Ban is a type of rap music that sounds like speaking and singing, relative pitch relationships can also be formed in the speaking part. Man Tune refers to the use of singing lyrics for both the upper and lower sentences, or a section of lyrics sung from beginning to end, often used to express sad emotions, usually with a slower rhythm. Shu Ban is in the singing section, only saying not to sing, but maintaining the rhythm. Tuo Tune refers to the lengthening of beats between notes during singing, which can be used at the beginning or end of a sentence. Yunlibai refers to alternating between a few lines of singing or speaking. For example, the singing part is added in the middle of the speaking, or two lines of singing added with speaking.

6. Related Documents and Research

In order to have a better understanding of Jinqian Ban, the researcher through the Sichuan library to consult about Sichuan location environment, Sichuan history, Sichuan culture, Sichuan folk customs, screened and analyzed this series of data. At the same time, the researcher also collect relevant literature through online search.

Liu, Y (2020). On the regional and popular cultural characteristics of the Jinqian Ban in Sichuan. This paper mainly studies the Jinqian Ban's regional cultural value. Moreover, the performance content of the Jinqian Ban has the characteristics of popularity in detail. The local language is humor, vividly showing the daily life of Sichuan people, which is also the root the Jinqian Ban. However, it does not study the historical development of the Jinqian Ban at all stages and analysis of the Jinqian Ban.

Feng, G (2005). Discussion on the Laws of Speaking and Singing Skills in Chinese traditional folk art. It is mentioned in this paper that the performance of the music in speaking and singing can reflect the characteristics of the local natural environment, language, cultural customs, living habits, and other regional cultures. Jinqian Ban is a traditional folk art form rooted in Sichuan folk, and its characteristics are closely related to the geographical environment of Sichuan Province. In Sichuan, tea houses are one of the important local cultural characteristics and an important part of Sichuan culture, which can promote the development of culture of folk art. In some arias of the Jinqian Ban performance, some local local products in Sichuan, or places

of interest in Sichuan, and the names of counties in Sichuan are compiled into the lyrics of the Jinqian Ban, so that the audience can appreciate the local Sichuan while enjoying the Jinqian Ban performance.

Xie, S (2022) The cultural changes of Jinqian Ban music in Sichuan from the perspective of functional theory:a case study of Chengdu.The article mentions that the singing of Jinqian Ban is a combination of Sichuan opera. The famous performer of the Jinqian Ban, Yang Yongchang, has made changes in the singing and playing style of the board, so that the performance of the Jinqian Ban is more normative now. First of all, Yang Yongchang is proficient in Sichuan Opera and has a high literary accomplishment. He combines the Sichuan opera's Gaoqiang with Jinqian Ban singing to form a new Jinqian Ban singing. In addition, he also standardized the playing method of Sichuan Jinqian Ban, making the performance of Jinqian Ban more normative.

Wang, J (2020) A study on the singing skills of dialect in Sichuan opera.This article analyzes the development history of Gao Tune in Sichuan Opera and its influence on other traditional folk music, and analyzes the dialect singing techniques in Gao Tune. When Gao Tune gradually developed in Sichuan, it combined with the language characteristics of Sichuan and performed in the form of dialects, which not only enriched the performance content of Sichuan Opera, but also formed a rich and varied Qu Pai style, forming a singing form with Sichuan characteristic dialect style, which provided information for researchers to study Qianqian Ban singing.

Zhang, X (2022) Chinese opera music discourse system.It is mention “ban” “yan”, which is common in Chinese traditional music, is taken as an example to study the construction of Chinese traditional music. “ban”and “yan” are names used to denote beats in Chinese traditional music. In simple terms, the strongest beat in each measure of music is called “ban”, and the rest are called “yan”. The most commonly used “ban yan” in opera can be divided into, one “ban” and three “yan” or one “ban” one “yan”. At the same time, in addition to the significance of the time value, “ban yan” also affects the speed, rhythm and even melody of the music. Therefore, “ban yan”can not only measure the length of the musical note, but also change accordingly.

Editorial,C (1994) Chinese Quyi Magazine-Sichuan Volume. This book is records the historical development of Jinqian Ban. In addition, there is the analysis of traditional Chinese folk art singing.It can be used for reference for my research.

Feng,G (2005) Discussion on the rules of speaking and singing creation and singing skills in Quyi.This paper is study the singing method of Chinese traditional folk art.In the Chinese national vocal music, the singing art of folk art has its own characteristics. There are many common characteristics in the pronunciation, breath and pronunciation of various kinds of music. However, due to regional cultural background and local language differences, there are some differences in singing methods. However, there are few studies on the performance characteristics of Sichuan Jinqian Ban.

Xue,X (2019) The development of Jinqian Ban in the new media era. This paper discussed the basic overview of Jinqian Ban and how to make conservation as well as development and innovation, which can be used for reference for my research.

Xie,S (2022) The cultural change of Jinqian Ban music from the perspective of functional theory. This paper studies the historical development of Jinqian Ban. The researcher points out that in the cultural change, the social situation will have a great impact on traditional folk art, and analyzes the historical context of Jinqian Ban.

Zhong,T (2020) Discuss the musical characteristics of the Jinqian Ban in Sichuan.This paper studies the musical characteristics of the Jinqian Ban, through analyze the rhythm characteristics and singing type.It can be used as a reference for my research.

Luo,Z (2018) The form of communication of Jinqian Ban. This paper studies the art form of the Jinqian Ban, which means that Jinqian Ban presents different work forms, schools, work characteristics and aesthetic characteristics in different historical periods.From a traditional folk art to a national intangible cultural heritage.

Wang,L (2022) Research on the principles and strategies of Sichuan traditional folk art creation. This article analyzes the story creation characteristics of Sichuan traditional folk art. There are many kinds of Sichuan folk art, such as Sichuan bamboo Qin, Sichuan Qingyin, and Sichuan Xie opera. All these folk arts use the form of oral speaking and singing to narrate stories, shape characters and express

thoughts and feelings. In the current society, how to innovate and spread traditional folk art is the focus of this paper.

Wang,Y (2012) The art of speaking and singing art from folk tales--Shangdong Kuaishu.From the perspective of anthropology, using the method of music sociology and ethnomusicology, this paper analyzes the historical development, performance characteristics, and future development. This paper plays a great role in enlightening the author's article writing.

Miao,J (2008) Cultivate traditional folk art in the new era and inherit traditional folk art.The article analyzes how to reform and spread traditional Chinese folk art.It can be used as a reference for my research.

Xi,L (2019) Present situation and trend of Sichuan traditional folk art research in the early 21st century. This paper mentions that for the classification of Chinese traditional folk art, the performance style can be roughly divided into three categories: mainly singing, mainly speaking, singing and dancing. The most influential forms of music introduced into Sichuan are Ping Shu, Xiang Sheng, Xin Gushi, Shuang Huang, clapper, Hua Gu, Pan Zi, etc. Sichuan local original music types are Qingyin, Che Deng, Yangqin, Xie opera, Jinqian Ban, Lang Song, Lianhua Nao and so on. The research content covers the protection and inheritance of Sichuan traditional folk art, repertoire innovation and reform, singing style and genre. Chinese traditional folk art historical theory, commentary, communication and aesthetics, sociology and other aspects. It can be said that a hundred schools contend. These documents and materials undoubtedly provide methods and strategies for the protection, inheritance and development of Sichuan traditional folk art in the modern social and cultural tide.

Meng,X (2022) Analysis of artistic characteristics and inheritance protection of Dongbei Dagou. In this article, the author describes the origin and historical stage of the Dongbei Dagou, and makes a brief description of the school of the Dongbei Dagou. Then, it discusses the artistic characteristics of Dongbei Dagou from three aspects: performance mode, lyrics and characteristics of singing, and then analyzes the social value, regional characteristic value, educational value and performance consciousness under the background of multi-culture, and makes a more in-depth analysis of the value of Dongbei Dagou from multiple angles. Finally, through the analysis of the necessity of the development of the Dongbei Dagou, the suggestions and

countermeasures for the inheritance and protection of the Dongbei Dagu are put forward.

Lin.Y (2022) Jingyun Dagu performance and application. This article mentions the importance of accompanying instruments in Jingyun Dagu. In terms of performance results, drumming performance has indeed gained a lively and popular stage effect and audience response because it enriched the form of performance and enhanced the atmosphere of the stage. However, in terms of the content and duration of the performance, these drumbeats inevitably affect the coherence and unity of the program. Further, in order to protect and develop the art of Jingyun Dagu, the drumbeat performance needs to develop and enrich the application of drumbeat on the basis of traditional playing methods combined with singing music, song content and other factors, and at the same time can learn from and imitate the drumbeat techniques and skills of other art categories.

Zhu.S (2015) Taixing Luogushu is a traditional folk art with speaking and singing in Taixing city, Jiangsu Province. Its performance form can be traced to the "Bianwen" of the Tang Dynasty. On the basis of the previous research results of Xianghuo Opera, this paper places Luogushu in the local traditional folk culture from the perspective of ethnomusicology, and through a series of field investigations and textual research, it is concluded that Taixing Luogushu has transformed from the original folk belief activity to the present art form. Therefore, from the perspective of the change and transformation of Luogushu, the author conduct a more in-depth study and discussion on Luogushu, and explain the symbolic function and faith significance of Luogushu ritual sound from the perspective of multi-culture.

Zhong.T (2020) On the educational function and entertainment function of Sichuan Jinqian Ban. In this article mentions that any kind of art form, in addition to its own aesthetic and entertainment functions, can not ignore its educational function. But as far as the social function or social role of art is concerned, the general art theory mostly divides it into three types, namely, cognitive function, educational function and aesthetic function. This article provides researchers with ideas, which is Jinqian Ban is the real life and art of the real combination, after the extraction and processing of the artist elements in life, to create a moving, touching artwork. So that

its educational function and entertainment function in the performance naturally volatilized.

Zhao,B (2022) A look at the innovative development road of Sichuan musical from the Jinqian Ban musical play—Che Yaoxin. This article study the musical play of Che Yaoxin, through the success of this musical play,it has given us a lot of thinking about the protection and inheritance of Sichuan traditional folk art, and has opened up a road for the innovation and development of Sichuan music. To other Chinese traditional folk art,Such as Chuanjiang Haozi, Liangshan lantern Opera and many other art forms. In addition to inheriting and protecting the essence of these rich traditional arts, they combine with other new art forms for innovative development, which is also the second way for the inheritance and development for traditional arts. Sichuan region has formed its unique regional music culture due to geographical, historical, humanistic and other conditions. We can choose the unique element of Sichuan folk music to fully integrate them into the creation of musicals, which can not only make people understand the Sichuan folk music that will soon be lost, but also effectively highlight the characteristics of Sichuan folk music, so as to promote China's local musicals to the world stage. And become a Chinese national landscape in the world of musical art.

Yan.X (2019) Talk about the popularity of folk art.The author points out that Chinese traditional folk art is a popular art with speaking and singing as its main means, and its audience is mainly the common people, so the performance of the song must be easy to understand, but popular is not vulgar. There is no contradiction between the popularity of traditional folk art and the connotation of the works. It also mentioned the classic works of Jinqian Ban, Qingyin, and Xie opera, and analyzed the relationship between the artistry and popularity of Chinese traditional folk art.

Yang,X.X (2016) A discussion on the change and unchanged of Contemporary Sichuan Jinqian Ban art. It is mentioned that to strengthen the protection and inheritance of Jinqian Ban,young people should be aroused to learn Jinqian Ban and a group of young actors who can sing, play and act should be raised. Establish a scientific and inheritance system, based on the traditional teacher-apprentice teaching method,and through the cooperation of colleges and universities,let the Jinqian Ban enter the campus and cultivate a new generation of young inheritors. This article

discusses the difficulties faced by the inheritance of Jinqian Ban, proposes that Jinqian Ban entering the campus can effectively change the current situation of inheritance gap, and provides a basis for the integration of Jinqian Ban into the development of music education in rural primary schools in Wanzhou District.

Xue.X (2019) The development of Jinqian Ban in the New Media Era. It mentioned that the Jinqian Ban should constantly launch new products content. In order to expand the audience, in addition to content innovation, it is necessary to start with young people especially children, to cultivate their interest in Jinqian Ban and let it enter the primary school campus in order to inherit the dying intangible cultural heritage. This article clearly puts forward that the intangible culture heritage should enter the primary school campus, so that the Jinqian Ban can be inherited and development among the primary school students, and provides theoretical support for the integration of the Jinqian Ban into the music education of township primary schools.

Long,J (2020) Research on the development of integrating the Jinqian Ban into the music education of primary schools in Wanzhou District. This article provides a detailed description of the introduction of Jinqian Ban into primary schools and its popularization in primary school education, including curriculum settings, scheduled performances, etc. The Jinqian Ban has been introduced into primary schools in order to promote the dissemination and popularization of China's excellent traditional culture in schools, improve students' artistic accomplishment and cultural accomplishment, further cultivate students' hobbies and expertise in folk arts and other aspects, inherit folk arts and promote traditional national culture, and provide the author with ideas on how to inherit method provides ideas.

In summary, the above research reveals the same categories of Jinqian Ban and other Chinese traditional folk arts from different angles. It includes the history of the development of the Jinqian Ban, performance forms, performance characteristics. However, there is little information on future developments. Jinqian Ban is a regional and traditional folk music. Through the study of Jinqian Ban, it provides valuable information for Chinese folk-art culture and helps to fully understand the richness and importance of Chinese traditional art heritage.

CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including the scope of the study and the research process.

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

1. Research Scope

- 1.1 Scope of Content

The part includes the current situation of Jinqian Ban in Chengdu City, Sichuan Province, China, the musical characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China, and the guidelines for the preservation and transmission of Jinqian Ban in Chengdu City, Sichuan Province, China.

- 1.2 Scope of time

From September 2023 to August 2024

2. Research Process

- 2.1 Selection of the Research Site

Sichuan is located in the southwestern region of China. Chengdu is the capital city of Sichuan Province. The title of this dissertation is the current situation and

musical performance characteristics of Jinqian Ban in Chengdu City, Sichuan Province, China. Therefore, Chengdu City, Sichuan Province, was selected as the study site. Sichuan is the birthplace of the Jinqian Ban and the place where the Jinqian Ban is best preserved (Figure 6).

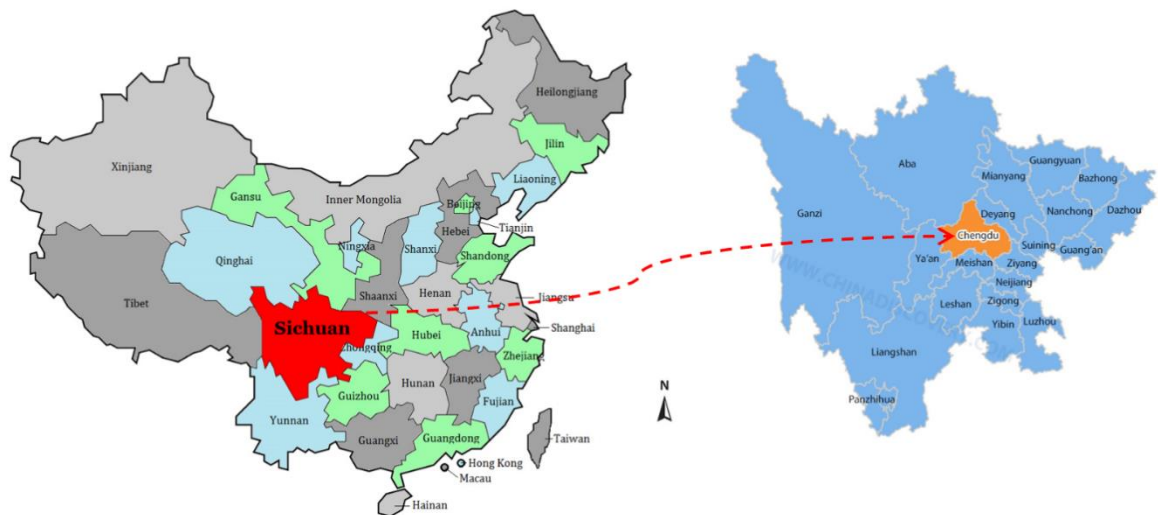


Figure 6. Chengdu Location Map

Source: China folio & China discovery (n.d.)

2.2 Selection of the Informants

Based on the research objectives, the researcher selected three groups of people as the interviewees in the field research. These groups are key informants, general informants and casual informants. The following section presents the criteria used for selection and the chosen individuals.

2.2.1 Key informant: the criteria for selecting key informants are as follows:

- 1) Have experience with Jinqian Ban for more than 20 years
- 2) Engaged as leaders in this field and the representative transmitter of National Intangible Cultural Heritage projects announced by the Ministry of Culture of China.
- 3) Over 45 years old
- 4) Got many influential prizes and accepted by Nations organize

Based on the above criteria, the researcher chooses Xu Zhang and Chifei Xie as key informants (Figure 7-8).



Figure 7. Xu Zhang

Source: Lijun Huang, from fieldwork in November 2024

From figure 7, Xu Zhang, born on 1957. He is currently the national representative transmitter of the national first-class actor intangible cultural heritage (Sichuan Jinqian Ban), the consultant of the Sichuan Folk Artists Association, and the winner of the "Peony Award", the highest award for Chinese folk arts. Former head of the Chengdu Folk Art Troupe, chairman of the Chengdu Folk Artists Association, and vice chairman of the Sichuan Folk Artists Association.



Figure 8. Chifei Xie

Source: Lijun Huang, from fieldwork in November 2024

From figure 8, Chifei Xie, born on 1974. Actor at Chengdu Intangible Cultural Heritage Protection Center. Municipal representative transmitter of national intangible heritage projects (Sichuan Jinqian Ban). He is a member of the Chinese Folk Artists Association, a member of the Sichuan Folk Artists Association, a director of the Chengdu Folk Artists Association, and a director of the Chengdu Folk Artists Association.

2.2.2 Casual informant, the criteria for selecting casual informants are as follows:

- 1) They were born and grew up in Sichuan Province, China
- 2) They know the culture and development of Jinqian Ban
- 3) They know how to play Jinqian Ban
- 4) The researcher can get in touch with them and can get them to work with the researcher.

Based on the above criteria, the research chooses Junsong Ren and Shunyang Zhang as casual informants (Figure 9-10).



Figure 9. Junsong Ren

Source: Lijun Huang, from fieldwork in November 2023



Figure 10. Shunyang Zhang

Source:Lijun Huang,from fieldwork in November 2023

2.2.3 General informant, the criteria for selecting general informants are as follow:

- 1) Live in Chengdu City, Sichuan Province, China
- 2) Work in the music industry
- 3) Have a certain interest of Chinese folk music

Based on the above criteria, the research chooses Huawei Chen and Li Guo as general informants.

2.3 Selection of the Song

These selected Jinqian Ban works have had a significant impact on the research. The criteria for selecting songs are as follows:

- 1) Recommendations from respected transmitters of Jinqian Ban.
- 2) Representative songs of Jinqian Ban
- 3) The song has distinct musical characteristics

Based on the above selection criteria, five songs were selected.

Table 3. Selection of the songs

Type	Meaning	Total of Songs	Selected songs
Shu Mao	Overture song	58	2
Xiandai Gequ	Contemporary song	92	2
Chuantong Gequ	Traditional song	4	1

Type	Name	Reason for selection
Shu Mao	Shu Zi Ge	The highest number of choices in the performance
Shu Mao	Shan Ding Kai Hua Shan Jiao Xiang	The highest number of choices in the performance
Xiandai Gequ	Qian Gu Yi Ren	The most representative songs of contemporary song
Xiandai Gequ	Guai Na Ge	The most representative songs of contemporary song
Chuantong Gequ	Wu Song	The best-preserved song

Source:Lijun Huang,from fieldwork in November 2023

2.4 Research Tools

The research tools used in this dissertation are mainly interview form and observation form. In order to obtain the research data, the researcher designed the questionnaires for different research objects. The process of developing the questionnaire based on research objectives:

- 1) Designing questions according to the research objectives
- 2) The questionnaire was submitted to the advisor for examination
- 3) Revisions were made based on the edits provided by the advisor
- 4) Modifications were implemented in alignment with the specialist feedback before being used in the fieldwork.

2.4.1 Interview form: In the interview of Jinqian Ban,the researcher mainly conducted face-to-face and one-to-one interviews. The researcher divided the

informants into three groups, with two people in each group, and interviewed them respectively. In addition to interviewing these informants, the researcher has conducted interviews with the transmitters, and performers of Jinqian Ban. Through the interview with them, to make up for the gap of literature research, further comprehensive understanding of Jinqian Ban.

2.4.2 Observation form: The researcher needs to go to Chengdu city to observe the artist's performance, record it into a score and then do an in-depth analysis. In addition, the researcher has to go to the performance venue. Due to the Jinqian Ban performance is usually held in a tea house, the music work will depict story about local life in Chengdu. Therefore, researchers will observe the relationship between performance repertoire and people's lives in Chengdu. Provide a basic for the interview. The object of the observation is performers and transmitters living in Chengdu city.

2.4.3 Questionnaire: The researcher administer and distribute questionnaires. They subsequently gather, organize, and categorize the data from the questionnaires and then conduct statistical analysis.

2.4.4 Document Analysis: The researchers examine pertinent documents, including policy materials, historical records, and existing research literature.

2.5 Data Collection

In terms of data collection, the study collects data according to the research objectives.

For the first objective, the researcher used the method of literature review to collect original documents and extract documents about the current situation of Jinqian Ban in Chengdu city. Next, the researcher through design the questionnaires to the people live in Chengdu city, and interview the transmitters and performers of Jinqian Ban to collect the main insiders and oral information. Organize data collected from literature and field sources and prepare data for analysis.

For the second objective, the researcher use the method of literature review to collect original literature data and accumulate a certain amount of literature data. At the same time, the researcher through the observing the performance with the transmitters and performers of Jinqian Ban, and recorded live performance video and recordings of Jinqian Ban to analyze the music characteristics of Jinqian Ban.

For the third objective, the researcher collected information through literature review and interview form with key informants, general informants to collect oral information about the preservation and transmission.

2.6 Data Management

Data management is the process of effectively collecting, storing, processing, and applying data. It is the central issue of data processing. The basic purpose of data management is to extract and derive data that is valuable and meaningful to certain people from a large amount of data that maybe messy and difficult to understand.

From my fieldwork on Jinqian Ban in Chengdu city, the researcher will categorize and manage the locally collected recordings, videos, pictures in folders. Literature materials are classified and managed according to the current situation, music characteristics, preservation and transmission. In a large amount of information, it is classified according to different information such as time, the interviewee, music theme to help follow-up analysis.

2.7 Data Analysis

The researcher uses concepts and theories to analyze data and track research objectives and research problems.

In the first objective, the researcher used a descriptive narrative approach based on literature and oral literature data, obtained information through literature surveys, and fully grasped the research question, And pay attention to the current status of Jinqian Ban in Chengdu city refers to the status of musicians and songs of Jinqian Ban, status of institutional environment of Jinqian Ban and teaching status of Jinqian Ban.

In the second objective, the researcher will used the method of music analysis to analyze all the data on the music itself, and analyze the musical elements of each music work. Use the western music and Chinese music theory analysis for data analyze. Such as mode, Ban Shi (beat and rhythm), lyrical features, and singing tune. Researcher should make notation, and analyze the melody of the score data to prepare for the subsequent paper writing.

In the third objective, on the basis of literature review and field investigation on the preservation and transmission of Jinqian Ban, the researcher plans to use the

method of field investigation for data analysis. Analyze and summarize relevant field survey data through data collection and management. At the same time, discuss the conclusions of the analysis with informants. A method that is more suitable for the preservation and transmission of Jinqian Ban in Chengdu city.

2.8 Data Presenting

In this dissertation, the researcher will present in seven chapters:

Chapter I: Introduction

Chapter II: Review Literature

Chapter III: Research Methodology

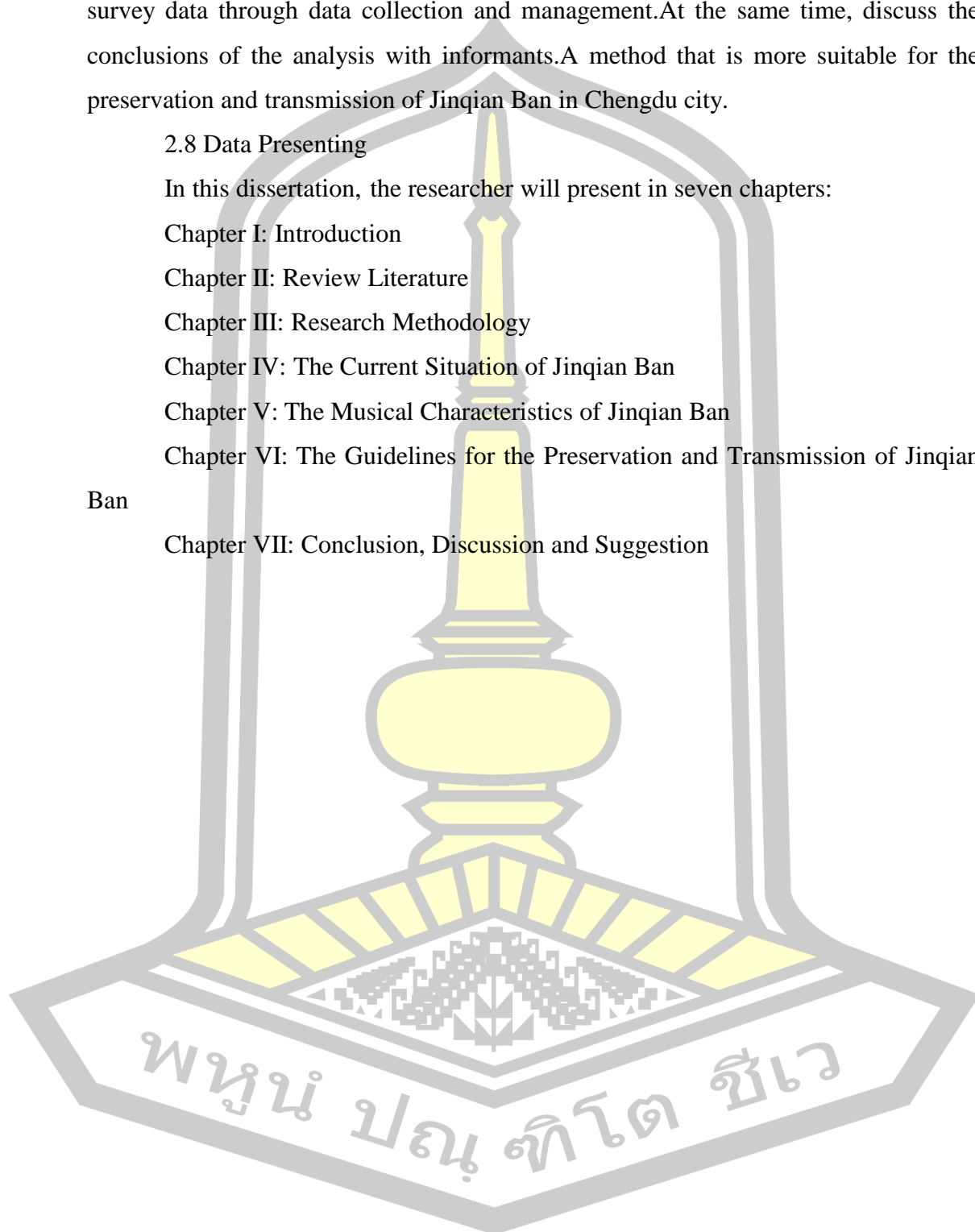
Chapter IV: The Current Situation of Jinqian Ban

Chapter V: The Musical Characteristics of Jinqian Ban

Chapter VI: The Guidelines for the Preservation and Transmission of Jinqian

Ban

Chapter VII: Conclusion, Discussion and Suggestion



CHAPTER IV

The Current Situation of Jinqian Ban

This chapter mainly applied fieldwork and literature review method to analyze the current situation of all aspects of Jinqian Ban in Chengdu city, Sichuan province, China.

1. Status of Musicians and Songs of Jinqian Ban
2. Institutional Environment of Jinqian Ban
3. Teaching Status of Jinqian Ban
4. Summarize

1. Status of Musicians and Songs of Jinqian Ban

1.1 Transmitters of Jinqian

When the researcher consulted the literature and fieldwork, they summarized the basic information of all transmitters of Jinqian Ban in Chengdu city in Sichuan. At present, the transmitters of Jinqian Ban in Chengdu city area, include Xu Zhang, Chifei Xie, Guozhong Li, Gongzheng Yu, Changgui Zhu (Table 4).

Table 4. Basic information of the transmitter of Jinqian Ban in Chengdu city

Name	Sex	Date of Birth	Age	Which year was selected as the transmitter
Xu Zhang	M	1957	67	2009
Chifei Xie	M	1974	50	2011
Guozhong Li	M	1945	79	2012
Gongzheng Yu	M	1942	82	2016
Chuanggui Zhu	M	1957	67	2019

Source: Lijun Huang, from field work in November 2023

From table 4, it can be concluded that there are 5 transmitters of Jinqian Ban in Chengdu city, and all men, no women. Among the five people, it reveals the number of transmitters is very small.

There are two of them are over 70 years old. Two people are over 60 years old. One person are over 50 years old. There is no record of transmitters under the age of 50. It can be seen that the transmission of Jinqian Ban in Chengdu city, is facing problems such as a shortage of transmitters, a shortage of talents, and a lack of successors, which greatly restricts the inheritance and development of the Jinqian Ban. A traditional art category requires the collaboration of creative and performing talents from all aspects. Nowadays, young people have very little understanding of Jinqian Ban, let alone liking and studying this traditional folk art.

Among them, Xu Zhang is the national-level transmitter of Jinqian Ban, Chifei Xie and Guozhong Li are the provincial-level transmitters of Jinqian Ban, Gongzheng Yu and Changgui Zhu are the city-level transmitter of Jinqian Ban.

1.2 Other performers of Jinqian Ban

In addition to being recognized as transmitter of intangible cultural heritage by the state, there are also some outstanding actors who are engaged in Jinqian Ban performances. They usually perform in tea houses. One of the more famous actors is the cross-talk performers from Xi'er San Tea House. They are also apprentices of Zhang Xu and Changgui Zhu. In recent years, in order to pass on the performance of the Jinqian Ban, the transmitters of the Jinqian Ban have also received multiple apprentices, most of whom now perform in tea houses. Among them, Xu Zhang received 5 apprentices in 2017, all of whom were cross-talk actors from Chengdu Xi'er San Theater. In 2019, Changgui Zhu received 2 apprentices to learn Jinqian Ban from him. Most of these people who learn the Jinqian Ban are theater cross-talk performers who are active on the stage. The performance of the Jinqian Ban can be interspersed in the cross-talk performance to enrich the content, or after the performance, Jinqian Ban can be performed for the audience, with the aim of making more citizens understand and enjoy this traditional folk art (Table 5).

Table 5. Basic information of other musicians of Jinqian Ban

Name	Sex	Occupation
Junsong Ren	M	Crosstalk actors
Shunyang Zhang	M	Crosstalk actors
Feixue Li	M	Crosstalk actors
Xiaotao Sun	M	Crosstalk actors
Wei Xian	M	Crosstalk actors
Baoqi Wang	M	Crosstalk actors
Jing Luo	F	Crosstalk actors

Source:Lijun Huang,from field work in November 2023

From the table 5 can be concluded that

- 1) There are all cross-talk actors.
- 2) There are 7 famous musicians of Jinqian Ban in Chengdu city,including 6 men,and 1 women.There are relatively few female,most of them are male.

From the data, it can be seen that those who learn the Jinqian Ban and are able to perform on stage are all cross-talk performers, because cross-talk also belongs to traditional Chinese art. They can combine the Jinqian Ban with cross-talk, making it easier for the public to like it. In terms of gender ratio, males are far greater than females, which is also because there are more males learning cross-talk. Because the performance characteristics of cross-talk determine the number of learners (Junsong Ren,2023; interviewed).

From the above, we learned that there are 5 transmitters and 7 musicians of Jinqian Ban in Chengdu City.But in fact, there may be more people who can perform the Jinqian Ban. In the investigation, it was found that in addition to the identifiable transmitters, there are also some older generations in society who can perform Jinqian Ban and may also take apprentices. As for how many people can perform Jinqian Ban now, this data cannot be calculated, it is an unknown number.We can only obtain some information from existing research to contribute to the protection of the Jinqian Ban.

1.3 Songs of Jinqian Ban

According to reference documents and field work, researchers have conducted a comprehensive investigation on Jinqian Ban in Sichuan. Whether in the past or present, the teaching method of the Jinqian Ban has always been through "oral transmission" and "heart-to-heart teaching." "Oral transmission" is taught by teachers through oral expression, and its content is to teach students based on their years of performance experience, combined with their own understanding of art and stage experience. It is the teacher's teaching of performance to students. "Heart to heart teaching" refers to the knowledge and insights gained by students in the learning process, combined with the teacher's demonstration and extensive listening to classic models of other predecessors. The teaching method of "oral transmission and heart to heart teaching" is to cultivate and develop students' understanding, imagination, and creativity in music through interaction between teachers and students.

However, this teaching method also has significant shortcomings, as it is influenced by this inheritance method, resulting in most of the lyrics on the Jinqian Ban not having detailed textual records. Some classic songs are inevitably overlooked in the process of oral transmission. With the passage of time and the death of the older generation of artists, some precious songs have been lost. In the past, there were over a thousand traditional works on the Jinqian Ban, but only over 100 have been transcribed now. For example, the classic song "Five Pei" was basically lost before the founding of New China due to the lack of written records. Today, those representative Jinqian Ban performers have passed away, and some of their good works have also disappeared. (Shunyang Zhang, 2024; interviewed)

1.3.1 The books about the songs of Jinqian Ban

The Sichuan Provincial Library has collected a total of 5 books about the songs of Jinqian Ban. It collects traditional songs and contemporary songs from the Jinqian Ban. The 5 books include two traditional songs on the Jinqian Ban; there are "Yue Fei" and "Wu Song," "Selected Songs by Xinzhong Zou on the Jinqian Ban," "Two Members," and "Original Works Collection on the Jinqian Ban." In the collection of Jinqian Ban tracks, they can be divided into traditional songs and contemporary songs. Excluding repetitive songs, traditional songs have 4 Chuantong

Gequ(traditional songs), 92 Xiandai Gequ (contemporary songs), and 58 Shu Mao(overture songs).

Table 6. Information on the songs of Jinqian Ban

Shu Mao	Xiandai Gequ	Chuantong Gequ	Total
58	92	4	154

Source:Lijun Huang,from fieldwork in November 2023

Based on the information provided by informants during the field research conducted by researchers in the first half of 2024, Jinqian Ban songs were divided into three categories. That is, Chuantong Gequ(traditional songs), Xiandai Gequ (contemporary songs), and the unique song form of Jinqian Ban is named Shu Mao. The content of traditional songs is adapted from historical stories, with long length and rich story content. For example, "Qiang long visit Jiangnan" consists of 40 paragraphs and usually takes several days to complete. In contemporary songs, there are no longer long tracks, but they are replaced by short tracks, which is also influenced by the audience. Nowadays, audiences prefer short and concise performances. Another type of Jinqian Ban track is called Shu Mao, which is very short in length, mostly consisting of four to eight sentences. The content is mostly humorous and witty, usually without a storyline. Shu Mao's performance usually serves to attract the audience's attention before or after the formal performance and only begins after a short Shu Mao performance.

The Chuantong Gequ (traditional songs) of the Jinqian Ban are all recalled and collected by Zhongxin Zou and organized by his student Xu Zhang and Zhongxin Zou's family, with moderate revisions made to make them more perfect while remaining faithful to tradition. Zhongxin Zou had not go to school, so he was unable to record it through written methods. When collecting these classic singing passages, he was very old, and coupled with his blindness, the copying process was very difficult. However, the book still includes traditional songs that are familiar and loved by a large audience. Among them, "Qianlong Visit Jiangnan" was classified as a lost work in the Chinese Quyi Chronicles. It is because of Xinzhou Zou's years of memories that these classic works have returned to the audience.

In recent years, only 154 newly created songs on the Jinqian Ban have been included in the books, but in reality, there are far more songs created and performed. On the one hand, the teaching methods of the Jinqian Ban are all based on oral transmission from the teacher, without recording the lyrics through books or written methods. On the other hand, the lyrics of the Jinqian Ban have temporal characteristics, representing a period of time with temporal characteristics. This refers to the possibility that the birth of a song may be consistent with the corresponding state of the current era. If this era has passed, the work will no longer be sung. In addition, if the work is not recorded in a timely manner, it will gradually disappear with time. So for the number of songs in this section, specific numbers cannot be calculated.

1.3.2 Subject matter of songs

Historical stories or famous novels are important subjects in Chuantong Gequ songs of the Jinqian Ban. The Chuantong Gequ of the Jinqian Ban are mostly selected from popular culture and adapted from famous novel or historical stories. This includes "Wu Song", "Yue Fei", and "Qianlong visit Jiangnan". The most famous of them is "Wu Song", which is also the most complete preserved work. These long pieces of music are very lengthy, for example, "Wusong" covers 8 chapters of content, and each chapter is composed of several story paragraphs. If you want to sing the entire book, it may take a few days.

In Chuantong Gequ and Xiandai Gequ, it is one of the important subject of Jinqian Ban are folk stories and contents with local characteristics, it reflect folk life as the subject. The most representative type among them is called "Shu Mao", which is composed of some short and concise jokes, the shortest of which may only be four to eight sentences, reflecting the secular life of the people, and carrying a certain educational ideology. It also carries the educational function of the Jinqian Ban. For example, in "Recognizing Spring and Autumn", the idea it wants to convey to people is included in the text, which includes the content that life is short, we should cherish time, treat friends together with wealth and prosperity, and share hardships. We should be honest in our lives. There are also some songs that are closely related to phenomena in daily life or small things. For example, creating a joke about the phenomenon of

littering on the street and singing it on a Jinqian Ban can educate people and reduce the phenomenon of littering on the street.

In addition to folk stories, entertaining jokes and fables are also one of the subjects of the Jinqian Ban. For example, “Dream Bed” tells the story of a person dreaming of becoming an official and wealthy, marrying a princess, having a family of children and grandchildren, and living a very good life in their dreams. Another song is called “Suspecting People and Stealing Chickens”. It tells the story of a person who lost a chicken and suspects that someone else stole it. In the end, it causes a joke. Stories like this are very common in daily life, and these songs showcase the entertainment function of art, which is very lively and humorous, full of the atmosphere of life.

In the past, Chuantong Gequ with historical and novel themes were more popular among people. Because in the past, people liked to listen to stories in tea houses. The long story of the Jinqian Ban had a long performance time, and the content was full of ups and downs. Sometimes, after singing a complete story, it would continue for several days, greatly enriching people's lives.

At present, in order to conform to the current fast culture, the newly created songs are mostly simplified and short songs, mostly created based on folk stories or local characteristics. The tempo is relatively light and fast compared to traditional works, which can attract audiences. For example, the traditional classic works are rarely performed because the singing time is too long.

2. Institutional Environment of Jinqian Ban

2.1 Current situation of local folk art in Sichuan Province

According to the official website of the Chengdu intangible culture heritage center, 12 local folk art forms have appeared and existed in Sichuan Province now: “Sichuan Pingshu,” “Sichuan Xiangshu,” “Sichuan Chedeng,” “Yaomei Deng,” “Hua Drum,” “Sichuan Lianxiao,” “Lianchengguojie Lianxiao,” “Sichuan Yangqin,” “Jinqian Ban,” “Sichuan Qingyin,” “Sichuan Heye,” and “Sichuan Zhuqin.”

From the perspective of traditional Chinese traditional folk art, speaking and singing art emerged as early as the Song Dynasty. During the Tang and Song dynasties, China's feudal society reached its peak, with mature and stable politics and

a prosperous commercial economy, leading to a high level of development in cultural and artistic aspects. The early art forms of this period were also the sprouts and origins of many later art forms. Throughout the development history of Chinese folk art, different regions have also integrated and developed with each other. Sichuan's folk art has also continuously absorbed and integrated cultural forms from other regions to achieve development and improvement. For example, during the Ming Dynasty, art groups from other regions frequently came to Sichuan for performances. First Kun Tune Opera entered Sichuan for performance, then Qin Tune entered Sichuan. During the Qing Dynasty, Huidiao and Handiao entered the Sichuan region again. The accumulation, collision, combination, and absorption of these art pieces have greatly developed the local folk art in Sichuan. Sichuan Quyi has wide varieties, each of which is different but can be roughly divided into three forms: "singing as the main form," "speaking as the main form," and "singing and dancing again." Among them, "singing as the main form" and "speaking as the main form" are now the main forms. On the one hand, Sichuan Zhuqin, Sichuan Qingyin, and Sichuan Yangqin, there are all focus on singing, combining speaking and singing to perform. Sichuan Yangqin uses Yangqin as the main accompaniment instrument when singing, which is why this name is given. Sichuan Yangqin has absorbed the strengths of Sichuan opera and Sichuan Qingyin, integrating narrative, lyricism, and theatrical performance through singing and speaking and presenting the story plot in a layered manner. Sichuan Zhuqin uses bamboo drums, bells, and boards as accompaniment instruments and incorporates the singing styles of Sichuan opera and Yangqin, enriching Zhuqin's performance skills. Sichuan Qingyin is a development of Sichuan folk song minor, where singers use their left hand to hit the board and their right hand to hit the bamboo drum to master the rhythm. On the other hand, Sichuan Xiangshu, Sichuan Pingshu, and Sichuan JinqianBan all focus on speaking, and this form of performance is mainly language based, combined with the story plot to attract the audience.

As for traditional folk art, the historical evolution of Quyi has always been in a state of ups and downs. Due to the complexity and instability of the rise and fall of Chinese traditional folk art, as well as differences in statistical methods and materials, some statistics on traditional Chinese traditional folk art are not accurate. From the

fluidity of Sichuan traditional folk art before and after the founding of the People's Republic of China to the relatively stable layout after the first provincial-level variety show in 1956, decades of social development and cultural changes have changed the living environment of traditional Chinese folk art.

In recent years, the provincial Department of Culture has held Sichuan Art Festival, local Quyi Festival, many Chinese traditional folk art festivals to promote local attention and support to the production and talents training of local Quyi troupes. However, there are still some problems in the protection and development of local Quyi in Sichuan. For example, the members of the Sichuan Provincial Quyi Committee mentioned that the shortage and aging of Quyi talents are a fact. Looking at all Quyi workers in Sichuan, artists over 60 years old are still working, those over 50 years old are the backbone, and there are less than 20 people under 40 years old. Many talented folk artists are mostly over fifty years old, and there are basically no successors. If this continues, people in their sixties and seventies will retire, and there will be no one to cultivate successors. Another situation is that the main performers of Sichuan Quyi are professional Quyi troupes, whose main task is to perform. Therefore, there is actually a significant lack of inheritance and research on traditional Quyi. In addition, the overall investment is still insufficient, the reform policy of cultural system has not been implemented in place, performance and promotional activities are relatively insufficient, and there is a serious shortage of reserve talents.

2.2 Performance Market of Jinqian Ban in Sichuan Province

In the past, Jinqian Ban were everywhere in tea houses, and people often go to the tea house to watch performances. Nowadays, few people know about Jinqian Ban, and the most of older people will know about Chinese traditional folk art. Only a small percentage of young people have heard of the Jinqian Ban. According to the questionnaire surveys, the data reveals that people over the age of forty have heard of or learned the Jinqian Ban, while those aged eighteen to forty rarely know about Jinqian Ban. Even most of students studying music have not heard of Jinqian Ban. In this age group, more young people enjoy popular music and lack interest in traditional Chinese folk music. Some people under the age of eighteen have learned about or learned Jinqian Ban from primary school or high school.

To protect this traditional folk art form, the Chengdu Intangible Cultural Heritage Center is a protection unit for the Jinqian Ban, and the Sichuan Quyi Troupe is a group specifically established to protect Sichuan traditional folk art, which includes inheritors and performers of the Jinqian Ban. The Chengdu Intangible Cultural Heritage Center will periodically organize some performance activities, most of which are of a public welfare nature. The most common among them is participating in traditional performing arts and consolation performances, such as visiting hospitals, social welfare institutions, military units, communities, etc., with the aim of showcasing the excellent traditional Chinese culture to people and allowing more people to understand Sichuan's traditional folk art.

In terms of program arrangement, the entire event will consist of multiple performance programs, including Sichuan Qingyin, Sichuan Xiangsheng, Sichuan Yangqin, and Jinqian Ban, and other traditional folk arts in Sichuan. In the entire performance, only one to two songs will be performed on the Jinqian Ban. In terms of performance cycle, there is no fixed period for the performance time. Sometimes there is one performance per month, and sometimes there is one performance every three months. Sometimes, when encountering extreme weather, activities may be temporarily suspended. Overall, there are very few opportunities for performances on the Jinqian Ban, with almost no young people coming to watch. Even interested seniors cannot purchase tickets to watch performances through formal channels because performances do not take place in fixed locations, forcing them to give up watching performances.

In the past, during the heyday of the development of the Jinqian Ban, it had a large number of performers and fixed performance tracks, which were highly sought after by many audiences at that time. Most of the performance venues for the Jinqian Ban are in tea houses, because the Jinqian Ban uses small and portable instruments, and there is only one person for the performance, which is very convenient for the performer. Sometimes, after one performance, the performer can continue to perform in the next venue. For tea houses, the performance of the Jinqian Ban does not have strict requirements for the venue. The venue does not need to be specially arranged or a stage is set up, and the performance mechanism is very flexible. Therefore, Jinqian Ban

Jinqian Ban are also very welcome to perform in tea houses. In terms of performance income, the model of "one cup of tea, one share of income" is adopted. If there are many viewers today, the more people who order tea, the higher the income will naturally be. It is also a good incentive for Jinqian Ban performers. The better the performance, the more the audience, there is higher the income. Sometimes singing some traditional performance will be divided into three to five days, and the audience will also come to listen to stories every day. In the peak period of Jinqian Ban development in the past, the income of artists was very considerable.

Nowadays, in the contemporary environment, various modern forms of artistic performance have emerged in large numbers and flooded into the market, and many traditional forms of artistic performance have been widely influenced and impacted. The frequency of Jinqian Ban performances in tea houses is decreasing, because the audience's sense of identification with Jinqian Ban is gradually decreasing. As the audience loses Jinqian Ban, it is difficult for artists to rely on Jinqian Ban performances to make a living. Over time, there have been fewer and fewer people learning Jinqian Ban, and young people are unwilling to join. Even many people are unaware of the existence of Jinqian Ban. Nowadays, in tea houses, more audiences prefer to watch Sichuan Pingshu or Sichuan opera. The performance of the Jinqian Ban is only performed in a few tea houses, and only one or two songs are performed because the audience's group is very small, the audience's group is a big problem, and which is also the primary challenge faced by the Jinqian Ban.

The local government does not attach great importance to the Jinqian Ban, and coupled with the low level of commercialization of the Jinqian Ban, the era of making a living through Jinqian Ban performances is gone forever. The Jinqian Ban has always been overlooked by the local government. Until the inclusion of the Jinqian Ban in the list of intangible cultural heritage, there has been some progress compared to before, but it is still not as popular. The loss of audience on the Jinqian Ban is a major issue in its development. With the progress and innovation of science and technology, the types of performing arts are becoming increasingly diverse. Starting from the 21st century, with the rapid development of film and television art and the widespread infiltration of online visual culture, audiences have more space to choose visual entertainment. Especially in the era of self media, people tend to pay more

attention to themselves and showcase and promote themselves through various platforms. There is also no time to learn about traditional Chinese folk art. As a money platform for local folk art, the situation is getting worse and worse.

With the loss of middle-aged and young audiences, many young people are not even aware of the traditional art of Jinqian Ban. For some elderly people in their 70s, they may still be able to recall certain fragments of Jinqian Ban performances. However, as this group of elderly people gradually emerge from their life stage, the Jinqian Ban will inevitably fall into an awkward situation of audience gap. The loss of viewers means that the number of people willing to pay for the Jinqian Ban is decreasing. According to the book of Chengdu Tonglan, In 1909, there were 454 tea houses in Chengdu. In 1919, there were 600 tea houses in Chengdu, and among these numerous tea houses, almost half of them would have performances of Jinqian Ban. Nowadays, apart from the performing artists of the Sichuan Quyi Troupe in the Chengdu Intangible Cultural Heritage Center, there are very few groups in society that perform Jinqian Ban in tea houses. In such an environment, it is also difficult to deter young people who aspire to learn the Jinqian Ban, nor can they expect young actors to pursue more traditional Chinese folk art.

Through the in-depth communication with Chifei Xie, the Provincial intangible cultural heritage inheritor, the researcher was very honored to obtain the relevant data of transmission activities provided by her from the registration data of the Sichuan troupe to the present.

In 2018, the Chengdu Intangible Cultural Heritage Center launched the 2018 Chengdu Traditional Performing Arts Entering the Folk Exhibition. They performed at Shuangliu Art High School and Shuangliu Primary School in April. Performed at the Cultural and Creative Center of Wuhou Temple Museum in Chengdu in June. In July, they participated in a college student activity organized by the Chengdu Municipal Committee of the Communist Youth League and performed for 319 students from 37 universities across the country. In September, participated in the National Intangible Cultural Heritage Week organized by the Tianjin Municipal People's Government and the Ministry of Culture. Participated in the performance of Quyi works organized by the China Quyi Artists Association, Sichuan Provincial Federation of Literary and Art Circles, and the People's Government of Pengzhou City.

In 2019, Xu Zhang, the inheritor of the provincial Jinqian Ban, participated in the program recording of Sichuan Television Station, promoting and performing the Jinqian Ban. In March, they conducted campus activities and performed at Huayan Elementary School and Dawan Elementary School in Qingbaijiang District, Chengdu City. They entered a university in April and performed at Chengdu Vocational and Technical College. In July, to celebrate the 70th anniversary of the founding of the People's Republic of China, the Sichuan Quyi Troupe organized a "Quyi Special Performance" and participated in the second "Peony Carnival in Pengzhou, China" organized by the Chengdu Quyi Artists Association.

In 2020, due to the COVID-19 pandemic, many performance events were forced to be cancelled. Attend the closing ceremony of the 10th China Quyi Festival in October. At the end of October, a special performance titled "Quyi Entering Towns and Towns" was held, with a total of four performances held in four villages and towns in Pengzhou City, Sichuan Province.

In 2021, At July, in order to welcome the 16th Cultural and Natural Heritage Day, they participated in a large-scale intangible cultural heritage home event held in Chengdu. In October, participated in a cultural and artistic performance hosted by the Sichuan Provincial Department of Culture and Tourism. In November, they participated in the "Quyi Enters Grassroots" activity, which included 10 performances in communities, hospitals, troops, and schools.

In 2022, in order to welcome the Chinese New Year, the Sichuan Intangible Cultural Heritage Center entered the community and held a "Community New Year Gala" in January. The Intangible Cultural Heritage to Grassroots Activity in 2022 was held by the Chengdu Cultural Center. In addition to live performances, online live broadcasts were also conducted, with one performance per month from June to November, totaling six performances. In November, the Chengdu Intangible Cultural Heritage into Campus Series Activities were held to perform at Yandao Street Primary School in Chengdu.

In 2023, the Chengdu Quyi Troupe was invited to participate in the second Sichuan Chongqing Quyi Exhibition and held a total of four performance activities in May. In June, they entered a university and held University Intangible Cultural Heritage Communication Activity, performing at Chengdu University of Science and

Technology in Sichuan Province. In June, a Quyi exchange event was held between Sichuan and Shanghai, and the Chengdu Quyi Troupe went to Yangzhou and Shanghai for a total of four performances. In October, the 8th Chengdu International Intangible Cultural Heritage Festival was held in China, and the Chengdu Quyi Troupe performed at the Chengdu Theater. In December, campus activities be held, and a traditional Chinese opera evening party will be held at Yandaojie Primary School in Chengdu.

In 2024, the New Year Series Activities organized by the Chengdu Intangible Cultural Heritage Protection Center visited communities, social welfare institutions, military units, and hospitals from January to February, and conducted a total of four performance activities.



Figure 11. Jinqian Ban into the community in January 2024

Source: Lijun Huang, from fieldwork in January 2024

2.3 Protection and dissemination of Jinqian Ban by Chengdu Folk Art Troupe

The Chengdu Intangible Cultural Heritage Protection Center is a unit under the Chengdu Municipal Bureau of Culture, responsible for the research, protection, inheritance, and exhibition of Chengdu's intangible cultural heritage. The Chengdu Intangible Cultural Heritage Protection Center has multiple departments, including the Intangible Cultural Genetic Protection Department, Intangible Cultural Heritage Research Department, Intangible Cultural Heritage Communication Department,

Exhibition Work Department, Chengdu Folk art Troupe, and Traditional Music Group. The performers of the Jinqian Ban work in the Chengdu Folk art Troupe, and the exhibition and performance department will arrange their work, which will be implemented by the communication and protection departments according to the protection plan. The Chengdu folk art Troupe is mainly responsible for the protection, inheritance, research, and exhibition of representative projects of folk art intangible cultural heritage. At the same time, collect and organize archival materials, rehearse representative traditional classic songs, create new programs, provide public cultural services to society, actively participate in various intangible cultural heritage exhibitions, carry out cultural exchanges with foreign countries, and cultivate inheritors.

The Chengdu Folk Art Troupe was established in 1978, formerly known as the Experimental Bookstore established in 1952 and the Chengdu folk art Troupe renovated in 1957. The current Chengdu folk art Troupe has been incorporated into the government's organization and has received financial support. Before the establishment of Chengdu folk art Troupe, performers performed in book venue, because most of the content of folk art performances was related to storytelling, and the story content was derived from some classic novels, so it was called a book venue. In 1950, under the leadership of folk art performers in Chengdu, Xin Rong Book venue was established to perform in the San Yigong Tea House. In 1951, with the approval of the Chengdu Municipal People's Government, Chengdu Experimental Bookstore was established, and in 1952 it was renamed Chengdu Second Experimental Bookstore. In 1955, it was renamed Chengdu Quyi Book venue. In 1957, Chengdu Quyi Book venue was further improved, with a total of 142 folk art bookstores in Chengdu and more than 500 folk art performers. The master performer of the Jinqian Ban, Zhongxin Zhou, once served as the first captain of the Chengdu folk art team. In 2012, Chengdu Quyi Book venue was further improved, with a total of 142 Quyi book venue and more than 500 Quyi performers. The Quyi Troupe, Chengdu Traditional Music Group, and Chengdu Puppet and Shadow Puppet Troupe jointly established the Chengdu Intangible Cultural Heritage Protection Center to protect and inherit national intangible cultural heritage songs. In 2008, Jinqian Ban was listed as the second batch of National Intangible Culture Heritage projects. It has

been highly valued by the Department of Intangible Cultural Heritage of the Ministry of Culture and provincial and municipal departments. After the successful application, Chengdu Intangible Cultural Heritage Protection Center together with representative transmitters and all practitioners earnestly carried out the rescue and protection work of Jinqian Ban. The picture of The Chengdu Folk Art Troupe is shown in picture 12.



Figure 12. The Chengdu Folk Art Troupe

Source: Lijun Huang, from fieldwork in January 2024

In terms of static transmission and protection, they have sorted out all the literature, history and public praise data collected, collected and researched, and included them into the publishing plan of the provincial Intangible Cultural Heritage Protection center. The Chengdu Intangible Cultural Heritage Protection Center has successively contacted publishing houses to publish books on traditional performances of the Jinqian Ban, including "Wu Song," "Yue Fei," and "Selected Songs by Zhongxin Zou on the Jinqian Ban." These books are all precious songs compiled by the master of Jinqian Ban performances and the inheritor of Jinqian Ban, Zhongxin Zhou, based on memories, including traditional classic songs of Jinqian Ban and some new songs created in modern times. The organization and publication of these books have laid the foundation for the inheritance and development of Jinqian Ban. The Chengdu Intangible Cultural Heritage Protection Center allocates space and time, arranges performances for performers on the Jinqian Ban, and arranges special funds to purchase clothing, props, and audio equipment for them. The

Chengdu folk art Troupe has carried out multiple activities such as entering communities, rural towns, and hospitals, welfare homes, and military units to offer condolences to staff. In addition, participating in cooperation with television stations, recording performances on the Jinqian Ban, explaining and promoting the Jinqian Ban, so that more people can learn about this traditional Chinese folk art. In terms of cultivating the reserve army, the Chengdu folk art Troupe has settled in primary schools, regularly performing for the students, and dispatching inheritors to regularly carry out teaching activities in the primary schools. It also organizes some competitions to mobilize the enthusiasm of students and enable more students to understand the traditional folk art.

3. Teaching Status of Jinqian Ban

3.1 Teaching environment

In the past, during the prosperous period of the Jinqian Ban, there were many performers and students of the Jinqian Ban. After completing their studies, students entered tea houses to perform, and performers could earn considerable income. During this period, listeners liked to come to tea houses to enjoy the Jinqian Ban's performance and were willing to pay for their performances, which created a good cycle between performers and audiences. In the development process of the Jinqian Ban, the changes in social structure caused by the current social situation have a significant impact on its survival status. In the past, when the Jinqian Ban was very popular, there were many Jinqian Ban performances on the streets and alleys with a large audience. In such a prosperous state, a group of performing artists emerged who continuously enriched the content and form of Jinqian Ban performances, enhancing the influence of Jinqian Ban in folk culture and art. Therefore, they also recruited many apprentices, most of whom wanted to earn money through the performance of the Jinqian Ban in order to better support their families. Therefore, these students studied for a long time, could endure hardship and persevere. After learning, the apprentices would go out to perform, and some good apprentices would be recruited after accumulating some experience, which gradually increased the number of Jinqian Ban performers. All of these have promoted and developed the art of Jinqian Ban performance, and it has become more mature with the development of the times.

Afterwards, due to political changes, China experienced a decade of cultural struggle, which dealt a heavy blow to music culture during this stage. During this period, money boards were not allowed for performances, and many performers were forced to switch careers and no longer engage in Jinqian Ban performance work.

At present, although the country and people have begun to attach importance to cultural construction, and the Jinqian Ban has also been listed as intangible cultural heritage, with the development of the times, the audience's aesthetic has changed. Compared to long historical stories, audiences prefer to choose performances that are short in length but rich in content. In the current environment, audiences have more cultural and entertainment activities to choose from than in the past. Compared to popular music, traditional folk music appears less attractive, which directly leads to the shrinking living space of the Jinqian Ban. The loss of audience forces performers engaged in the Jinqian Ban to give up continuing their studies due to the lack of market, which directly leads to a sharp decline in the number of Jinqian Ban learners. So far, the popularity of Sichuan Jinqian Ban is relatively low, and even a large number of people are unaware of such a traditional folk art. For some people who know about the Jinqian Ban, because there is no market or audience, there are also a few who are willing to learn and inherit, which is also a major problem faced by Jinqian Ban teaching (Junsong Ren, 2023; interviewed).

3.2 Teaching method

In the past, the Jinqian Ban was taught through the method of oral transmission by heart, which was also the inheritance method of most traditional folk music in China. The advantage of the oral transmission teaching method is that teachers can directly convey their knowledge and experience to students, and teachers can adjust the teaching content based on students' understanding ability, so that students can better understand and master knowledge. In this way, communication between students and teachers will be closer, which can better establish teacher-student relationships. However, there are also some drawbacks, as different teachers may have differences in knowledge, resulting in uneven characteristics in the transmission of knowledge. Because the Jinqian Ban has not formed a standardized teaching method, some errors are inevitable in teaching, and students may have misunderstandings during the learning process. In addition, because traditional songs

do not have textual records, there are inevitably omissions in oral and heart to heart teaching. As time passes and the older generation of artists pass away, some classic works have also been lost.

At present,For students who have studied traditional folk music, it is easier and faster for them to learn Jinqian Ban.In the teaching process, teachers still adopt the method of oral transmission. For example, most of Xu Zhang's apprentices are cross-talk performers,and cross-talk is also a category of traditional Chinese art because they have a certain foundation, making it easier for them to learn the Jinqian Ban.Another learning group for the Jinqian Ban is elementary school students. In recent years, performers from Chengdu folk art troupe have started teaching Jinqian Ban's courses in elementary schools. For elementary school students, they will learn rhythm and notes by reading music scores in their regular music classes. After students have a certain foundation in music theory, teachers will annotate some rhythms and pitches in the textbooks for elementary school students to learn Jinqian Ban, which is more convenient for students to learn and remember. By combining the teacher's teaching method with oral transmission, it will be much easier to learn the Jinqian Ban.

3.3 Teaching purpose

In the past, people could listen to stories in tea houses for several consecutive days, and watching traditional folk performances in tea houses was an important form of entertainment in Sichuan culture, as well as an important epitome of Sichuan culture. The purpose of the teacher imparting experience to the disciples is to enable them to have a craft in the future that can earn money to support their families. The teaching content is mostly traditional classic songs, such as "Wu Song" , due to its long length, can perform in a tea house for several days, which can also retain the audience well.

Now, under the implementation of relevant national policies, a series of reward policies have been customized. In order to promote the development of traditional folk music, students can prioritize studying in good secondary schools for awards received at or above the provincial level. For young students, the purpose of learning is to be able to enter good middle schools.Taking Chengdu Yandaojie Primary School as an example, students can start learning the Jinqian Ban from the

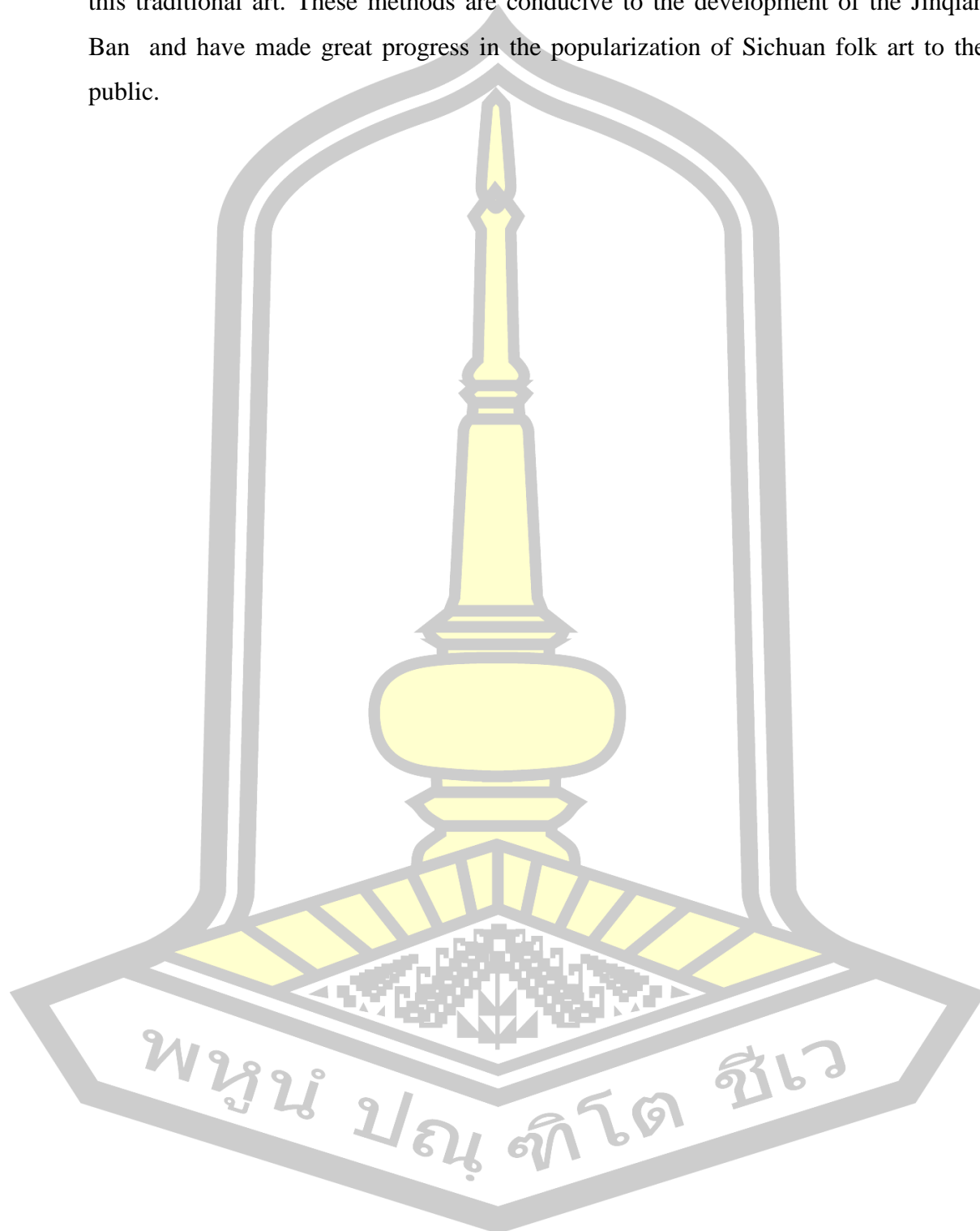
first grade, and later, depending on the learning stage, they can move from the junior class to the advanced class. But there are very few students who can persist until the end.

4. Summarize

The classic works of the Jinqian Ban are gradually being collected by scholars, but due to the limitations of inheritance methods, many works have been lost with the passing of the older generation of artists. From a work count of over 1000 in the past, only 154 can be recorded now. From the perspective of the number of transmitters, there is a very shortage of people currently engaged in Jinqian Ban performance work. Among these transmitters, their age is generally older, which means that the number of young people learning Jinqian Ban is very small. With the increase of various types of modern performing arts, audience selectivity is also increasing. Traditional art is no longer as prosperous as before, and the decrease in audience has led to a shrinking performance market for Jinqian Ban. Without a market, the number of people learning Jinqian Ban is decreasing. Overall, the numerous difficulties faced by the Jinqian Ban are very realistic, and these situations are directly related to the survival and development of this art. The loss of traditional songs, lack of inheritors, and shrinking market are all serious issues facing the extinction of the Jinqian Ban market. How to effectively protect and develop this traditional art with Chinese and Sichuan characteristics is an important topic. This requires the continued attention, support, and efforts of professional performers and Jinqian Ban enthusiasts.

In addition to the above issues, it should also be noted that the Jinqian Ban market currently has some advantages and foundations. Firstly, in 2008, the Jinqian Ban was included in the second batch of national intangible cultural heritage projects, and the successful application for intangible cultural heritage brought good protection to the Jinqian Ban. At present, the protection and dissemination of the Jinqian Ban are mainly carried out within the system, and the Chengdu Intangible Cultural Heritage Center is responsible for implementation. In recent years, the Chengdu Intangible Cultural Heritage Center has carried out multiple series of activities, such as performing in communities and rural areas, performing public welfare in social groups such as hospitals and welfare institutions. In addition, regular teaching

activities are also carried out in schools to expose more students and young people to this traditional art. These methods are conducive to the development of the Jinqian Ban and have made great progress in the popularization of Sichuan folk art to the public.



CHAPTER V

The Musical Characteristics of Jinqian Ban

This chapter analyzes three representative works of the Jinqian Ban. The researchers selected 5 songs to analyze the musical characteristics of the Jinqian Ban, including 2 songs of Shu Mao, 2 songs of Xiandai Gequ, and 1 Chuantong Gequ. These songs are representative works and were collected by researchers through field research in the first half of 2024. By analyzing the musical characteristics of the Jinqian Ban, such as mode, contour, lyrical features, and singing tune, we can better understand the musical characteristics of the Jinqian Ban. The score of traditional song is found in the Appendix. Next, there will be 5 songs corresponding to 3 types as the analysis objects.

1. Analysis Three types of Jinqian Ban

1.1 Shu Mao (overture song)

1.2 Xiandai Gequ (contemporary song)

1.3 Chuantong Gequ (traditional song)

2. Summarize

Before the analysis, the researcher provides the following brief explanation about the music score.

1. In the half speaking and half singing section, researchers use the X symbol head to indicate the approximate pitch position and pitch contour. For notes with melodic parts, use normal note heads and analyze their modes.

2. The songs are sung in the Sichuan dialect, So the researcher typed the pronunciation of the Sichuan dialect.

3. In part of the notation, the pause depends on singer's feeling, so the bar line is replaced by a dotted line by the researcher to facilitate analysis and study.

4. In the musical notation of the accompaniment instruments, the letter L represents the left hand and the letter B represents both hands.

5. The lower octave is marked below the treble clef, which is the actual pitch of the performer in the recording.

1. Analyze Three Types of Jinqian Ban

1.1 Analysis of Shu Mao (Overture song)

Shu Mao is a short clip that the performer adds before the formal performance. It is like the overture song in the orchestra. Shu Mao often portrays humorous and witty content, generally without a storyline. The main purpose of singing Shu Mao is for performers to sing a section before the formal performance, in order to attract audience attention and arouse their interest. In addition, some classic and audience favorite Shu Mao can be performed as a comeback show after all performances have ended.

1) Shu Zi Ge

This is a song about numbers. Each lyrics must contain numbers, arranged neatly from one to ten. In addition, the last suffix of the song must be the same, which makes the lyrics sound very rhythmic. Different performer can improvise based on these characteristics (Figure 13).

The musical score for 'Shu Zi Ge' is presented in three systems. Each system consists of a vocal line (T) and a Jinqian Ban accompaniment line (J.B.).

- System 1 (Measures 25-30):**
 - Vocal line: *p* quan qi sui an an *mf* xing xiao nian *f* ba xian guo
 - J.B. line: Accompaniment with notes L, L, L, L, L, L, L.
 - Annotations: 'Lowest note' points to the note 'xing' in the vocal line. 'Highest Note' points to the note 'guo' in the vocal line.
- System 2 (Measures 31-37):**
 - Vocal line: *p* hai ba dao chuan *mf* jiu zou jiang hu
 - J.B. line: Accompaniment with notes L, L, L, L, L, L, L.
 - Annotations: 'p' and 'mf' dynamic markings are present.
- System 3 (Measures 38-43):**
 - Vocal line: *mp* you jing yan shi zai han cang du sheng xian *f*
 - J.B. line: Accompaniment with notes L, L, L, L, L, L, L.
 - Annotations: 'mp' and 'f' dynamic markings are present. 'E Yu Mode' is indicated at the end of the system.



Figure 13. Shu Zi Ge

Source:Lijun Huang, from fieldwork in March 2024

Chinese national mode analysis:

The last note of this song falls on the E note. Its basic sound sequence is presented as: E, G, A, B, D. This is the Chinese pentatonic scale, this is E Yu Mode.

Contour analysis:

From figure 13, the highest note is G, the lowest note is E, and the range is tenth interval. The tone is based on G-E-D-B, B-G-E, B-D-E, G-B-E. As shown in the chart below:

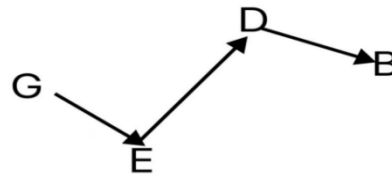


Figure 14. Melodic Contour: G-E-D-B

Source: Lijun Huang, from fieldwork in March 2024

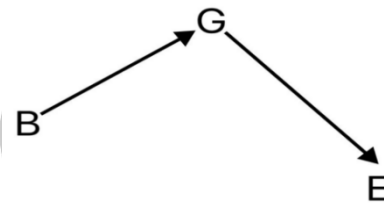


Figure 15. Melodic Contour: B-G-E

Source: Lijun Huang, from fieldwork in March 2024

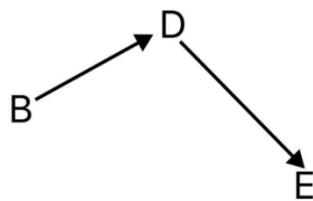


Figure 16. Melodic Contour: B-D-E

Source: Lijun Huang, from fieldwork in March 2024

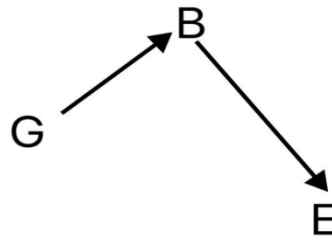


Figure 17. Melodic Contour: G-B-E

Source:Lijun Huang,from fieldwork in March 2024

Melody analysis: From figure 14- figure 17,the range is tenth interval(E-G),The melody of the entire song revolves around the third intervals of E note, G note, and B note.E note is Gong Note. It making the overall melody sound very harmonious. Finally,it ends on the E note.

Lyrics analysis: The suffix of the last word of each lyric is an, which is a use

Tian Xian Yun in the Shi San Dao Ban Yun of Sichuan Quyi ,it adds a sense of rhythm to the song.

Jiang nan mu dan,yi duo xuan
 Er lang guan zhou, xiang yao xian
 San ren jie bai,qing yi yuan
 Si hai long wang,shui zhong jian
 Wu zi xu lin tong,ba bao xian
 Liu guo su qin,Zhang xiang quan
 Qi sui an an,xing xiao nian
 Ba xian guo hai,ba bao chuan
 Jiu zou jiang hu,you jing yan
 Shi zai han cang,du shen xian

Figure 18. Lyrics of Shu Zi Ge

Source: Lijun Huang,from fieldwork in March 2024

Beat and rhythm analysis:

The rhythm of the entire song is mostly stable from beginning to end,2/4 beat,speed 80, the Ban Shi is “Er Liu” .

Singing tune analysis:

In the song, two types of singing tunes are used: Ban tune, Yunlibai tune

Music bar 1-12, 18-29, 34-43 is Ban Tune, music bar 13-17, 30-33 is Yunlibai Tune.

2) San Ding Kai Hua Shan Jiao Xiang

This is a song that depicts nature. The meaning of the lyrics is that the flowers on the mountain bloom, emitting a charming fragrance, and the intoxicating fragrance can also be smelled at the foot of the mountain, giving people a peaceful and comfortable feeling. The last two sentences imply that all things are developing and changing, which is also the law of development of things. The score is shown in Figure 19.

The musical score for 'Shan Ding Kai Hua Shan Jiao Xiang' is presented in three systems. The first system (measures 14-17) features a vocal line (T.) with lyrics 'liang chang jiang hou lang tui qian lang yi dai' and a piano accompaniment (J.B.) with notes marked 'L' and 'B'. The second system (measures 20-23) features a vocal line (T.) with lyrics 'geng bi yi dai qiang' and a piano accompaniment (J.B.) with notes marked 'L'. The third system (measures 27-28) features a piano accompaniment (J.B.) with notes marked 'L' and 'B'. Annotations include 'Lowest note' pointing to a note in the first system, 'Highest note' pointing to a note in the second system, and 'E Yu Mode' pointing to a note in the second system. Dynamics include *mp*, *f*, *Molto meno mosso cresc.*, *p*, *pp*, and *mf*.

Figure 19. Shan Ding Kai Hua Shan Jiao Xiang

Source:Lijun Huang,from fieldwork in March 2024

Chinese national mode analysis:

The last note of this song falls on the E note. Its basic sound sequence is presented as: E, G, A, B, D. This is the Chinese pentatonic scale, this is E Yu Mode.

Contour analysis:

From figure 19, the highest note is G, the lowest note is E, and the range is tenth interval. The tone is based on B-G-B, A-B-E, D-E-B. As shown in the chart below:

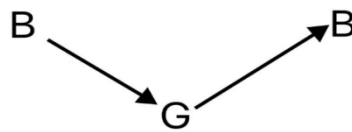


Figure 20. Melodic Contour: B-G-B

Source: Lijun Huang, from fieldwork in March 2024

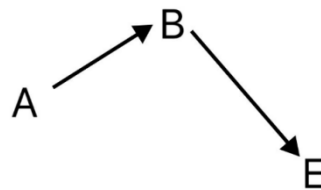


Figure 21. Melodic Contour: A-B-E

Source: Lijun Huang, from fieldwork in March 2024

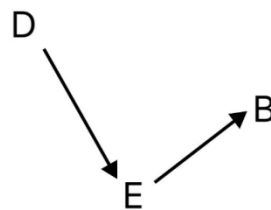


Figure 22. Melodic Contour: D-E-B

Source: Lijun Huang, from fieldwork in March 2024

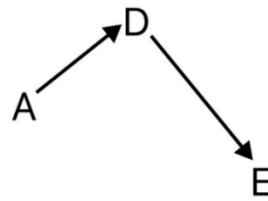


Figure 23. Melodic Contour:A-D-E

Source: Lijun Huang,from fieldwork in March 2024

Melody analysis:From figure 20- figure 23,the range is seventh interval(E-D),The melody of the entire song revolves around the fifth intervals of E note,B note.E note is Gong Note.It making the overall melody sound very harmonious.Every phrase falling on the E note or B Note.

Lyrics analysis:The suffix of the last word of each lyric is ang, which is a use Tanglang Yun in the Shi San Dao Ban Yun of Sichuan Quyi ,it adds a sense of rhythm to the song.

San ding kai huang,san jio xiang
 Qiao xia liu shui,qiao mian liang
 Chang jiang hou lang,tui qian lang
 Yi dai geng bi,yi dai qiang

Figure 24. The lyrics of Shan Ding Kai Hua Shan Jiao Xiang

Source:Lijun Huang,from fieldwork in March 2024

Beat and rhythm analysis:

The rhythm of the entire song is mostly stable from beginning to end,2/4 beat,speed 80,the Ban Shi is “Er Liu”.

Singing tune analysis:

In the song,three types of singing tune are used: Ban Tune,Man Tune, Tuo tune.Music Bar 19-26 is Man Tune.The second A note in Music bar 23 is Tuo Tune.The whole piece of music is mainly Ban Tune.

1.2 Analysis of Xiandai Gequ (Contemporary song)

The Xiandai Gequ of the Jinqian Ban refer to newly created works after the establishment of the People's Republic of China. Compared with traditional songs, they tend to focus more on telling folk stories, which greatly shortens the singing time. In addition, the use of melody, rhythm, and singing techniques is more diverse, making the musicality of the Jinqian Ban more abundant.

Let me take two songs as example:

1) Qian Gu Yi Ren

This is a story about a heroic character. For thousands of years, Chengdu has benefited from Dujiangyan Irrigation Project, a great water conservancy project. This song praises the story of Bing Li, a famous historical character in China, who built Dujiangyan Irrigation Project. This song is also a Jinqian Ban performance created for the eternal one of large-scale Peking Opera. The score is shown in Figure 25.

The musical score for 'Qian Gu Yi Ren' is presented in three systems. Each system consists of a vocal line (T) and a Jinqian Ban accompaniment (J.B.).

- System 1 (Measures 13-17):** The vocal line starts with the lyrics "xin li tou shuang xue yi pian lin lie lie su feng". A red box highlights the highest note in the vocal line, labeled "Highest note". The J.B. accompaniment features a rhythmic pattern of eighth notes with a B-flat chord.
- System 2 (Measures 18-22):** The vocal line continues with "ci gu han kong dang dang ta xiong yi". A red box highlights the lowest note in the vocal line, labeled "Lowest note". The J.B. accompaniment continues with a similar rhythmic pattern.
- System 3 (Measures 46-50):** The vocal line includes "wan lv qing si ji zai jiang bian". A red box highlights a note labeled "Qing Jue" (清角), and another red box highlights a note labeled "B-Flat Gong" (B-Flat Gong). The J.B. accompaniment includes a "rit." (ritardando) marking.



Figure 25. Qian Gu Yi Ren

Source:Lijun Huang,from fieldwork in March 2024

Chinese national mode analysis:

The last note of this song falls on the B-flat note.Its basic sound sequence is presented as: B^b,C,D,E^b,F,G .This is the Chinese pentatonic scale,this is B-flat Gong and Qing Jue mode.

Contour analysis:

From figure 25, the highest note is B-flat,the lowest note is D, and the range is thirteenth interval,the range is very far.The tone is based on $D-B^b-F,B^b-D-F,G-F-B^b$.As shown in the chart below.

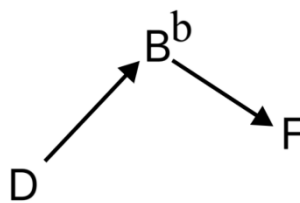


Figure 26. Melodic Contour:D-Bb-F

Source:Lijun Huang,from fieldwork in March 2024

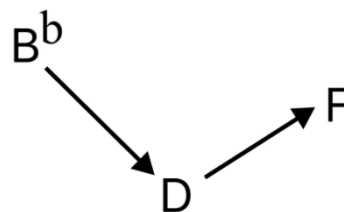


Figure 27. Melodic Contour: B^b-D-F

Source:Lijun Huang,from fieldwork in March 2024

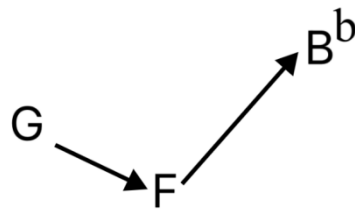


Figure 28. Melodic Contour: G-F-Bb

Source: Lijun Huang, from fieldwork in March 2024

Melody analysis: From figure 26-figure 28, the range is sixth interval (D-B^b). The melody of the entire song revolves around the third intervals of B^b note, D note, F note. B^b note is Gong Note. It making the overall melody sound very harmonious. Finally, it ends on the B^b note.

Lyrics analysis: Except for the third and fifth phrase, the suffix of the last word of each lyric is an, which is a use Tian Xian Yun in the Shi San Dao Ban Yun of Sichuan Quyi, it adds a sense of rhythm to the song.

Mi mang many xin li tou, shuang xue yi pian
 Ling lie lie su feng, ci gu han
 Kong dang dang ta xiong cheng shuang ye
 Wu meng meng, Wang shi hua fei yan
 Yi huang huang cong ci bu gan zai ru meng
 Gu ling ling, meng rao xiang gui, qing he kan
 Tong qie qie, zhen zuo jing shen lai xiu yan
 Can lie lie, wan lv qing si, ji zai jiang bian

Figure 29. The lyrics of Qian Gu Yi Ren

Source: Lijun Huang, from fieldwork in March 2024

Beat and rhythm analysis:

The rhythm of the music bar 1-11, the beat is very free, the pause is depend on the singer's feeling, the Ban Shi is "San Ban". The music bar 12 to end, 2/4 beat, speed 56, the Ban Shi is "Yi Zi".

Singing tune analysis:

In the songs, three types of singing tune are used: Man Tune, Tuo Tune, Ban Tune. The entire song is almost dominated by singing from the beginning to the end, expressing a sad emotion, this is Man Tune. In addition, the singer freely extends several notes, such as B^b, F, D, this is Tuo Tune. From the music bar 41-44, this is Ban Tune.

Guai Na Ge

This is a song about folk jokes. It tells the story of a man getting married. The jokes he encountered during the marriage process. The Jinqian Ban is closely related to folk life, which is a good example. The score is shown in Figure 30.

The musical score for 'Guai Na Ge' is presented in five systems, each with a vocal line (T.) and a piano accompaniment line (J.B.). The score is in 8/8 time and features a key signature of two flats (B-flat and E-flat). The lyrics are written below the vocal line.

System 1 (Measures 24-28): The vocal line begins with the lyrics "gua wer yi man san shi zheng lai liao ge re xin ren jie shao hun". The piano accompaniment consists of a steady eighth-note pattern.

System 2 (Measures 29-34): The vocal line continues with "yin shuo dui fang na ge gu niang xiang mao duan zheng er shi wu". A green arrow points to a triplet of notes in measure 32, labeled "Bian Gong".

System 3 (Measures 35-39): The vocal line has "sui zheng nian qing jia jing hao shen ti hao you". A green arrow points to a low note in measure 36, labeled "Lowest note". The tempo marking "Piu mosso" is placed above the staff.

System 4 (Measures 40-45): The vocal line includes "te bie weng shueng yi jian ren xiao xi xiao xi hei hei". The tempo marking "a tempo" is above measure 40, and "rit." is above measure 43. A green arrow points to a high note in measure 44, labeled "Highest note".

System 5 (Measures 46-47): The vocal line ends with "shi ge di neng". A green arrow points to a note in measure 46, labeled "F Yu Mode".



Figure 30. Guai Na Ge

Source:Lijun Huang,from fieldwork in March 2024

Chinese national mode analysis:

The last note of this song falls on the F note.Its basic sound sequence is presented as:F,G,A^b,B^b,C,E^b.This is the Chinese pentatonic scale,this is F Yu and Bian Gong mode.

Contour analysis:

From figure 30, the highest note is A^b,the lowest note is C,and the range is thirteenth interval.The range is very far.The tone is based on A^b-E^b-A^b,C-F-A^b,A^b-C-F.As shown in the chart below:

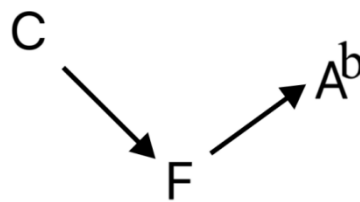


Figure 31. Melodic Contour: C-F-A^b

Source:Lijun Huang,from fieldwork in March 2024:

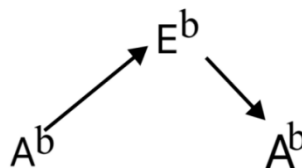


Figure 32. Melodic Contour:A^b-E^b-A^b

Source:Lijun Huang,from fieldwork in March 2024

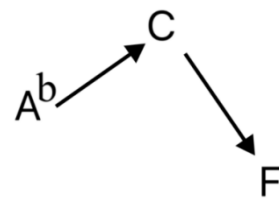


Figure 33. Melodic Contour:A^b-C-F

Source:Lijun Huang,from fieldwork in March 2024

Melody analysis:From figure 31- figure 33,the rang is seventh interval(F-E^b).The melody of the entire song revolves around the third intervals of F note,A^b note,C note.F note is Gong note.It making the overall melody sound very stable and harmonious.Finally,it ends on the F note.

Lyrics analysis : Except for the sixth and eighth phrase, the suffix of the last word of each lyric is eng,which is a use Kong Tong Yun in the Shi San Dao Ban Yun of Sichuan Quyi,it adds a sense of rhythm to the song.

Chengdu mou xiang,yi xiao zheng
 You yi ge gua wer,jiao zhen zheng wen
 Zhen gua wer sheng lai jiu shi,chi dai zheng
 Gua de lai zai wei,hai you dian ming sheng
 Zhe yi tian,gua wer yi man san shi zheng
 Lai liao ge ren,Jie shao hun yin
 Shuo na ge gu niang,xiangmao duan zheng
 Er shi wu sui,zheng nian qing
 Jia jing hao shen ti hao,tell bie wen shueng
 Yi jia ren xiao xi,shi ge di neng

Figure 34. The lyrics of Guai Na Ge

Source:Lijun Huang,from fieldwork in March 2024

Beat and rhythm analysis:

The rhythm of the entire song is mostly stable from beginning to end,2/4 beat,speed 112,the Ban Shi is “Er Liu”.

Singing tune analysis:

In the songs, three types of singing tunes are used: Ban Tune and Yun Li Bai. Music Bar 38-40 is Yun Li Bai. Music bar 44 is Tuo Tune. The rest of the parts are Ban Tune.

1.3 Analysis of Chuantong Gequ (Traditional song)

Chuantong Gequ of Jinqian Ban refer to classics created before the founding of New China. Many traditional songs have been lost due to their long history and the lack of successors. For the current performance market, traditional songs on the Jinqian Ban are almost no longer sung because they have a long singing time, a single melody rhythm, and cannot attract the attention of the audience. The researchers chose this track as the most classic among traditional songs on the Jinqian Ban. The length is very long, consisting of 8 paragraphs, each with several stories. The researchers chose a song for their research, one song as an example:

Wu Song

This is a story about telling heroic characters. In the folk, Wu Song is a well-known hero and chivalrous figure. With his martial arts skills, he eliminated corrupt officials and bullies, and is a hero in the hearts of the people. The score is shown in Figure 35.

The figure displays three segments of a musical score for the song 'Wu Song'. Each segment consists of a vocal line (T.) and a piano accompaniment line (J.B.).

- Segment 1 (Measures 66-70):** The vocal line starts with the lyrics 'shi zi na pa' and ends with 'xiao chai lang wu song bei'. A green box highlights the final note of the phrase 'xiao chai lang', with an arrow pointing to it labeled 'Lowest note'.
- Segment 2 (Measures 84-88):** The vocal line starts with 'di wu er lang' and ends with 'di yi dao da ling wang xia'. A green box highlights the first note of the phrase 'di yi dao da ling', with an arrow pointing to it labeled 'Higest note'.
- Segment 3 (Measures 205-208):** The vocal line starts with 'dong jia zhuang'. Above the staff, the text 'Bian Gong A Gong Mode' is written. Green boxes highlight the first and second notes of the phrase, with arrows pointing to them.



Figure 35. Wu Song

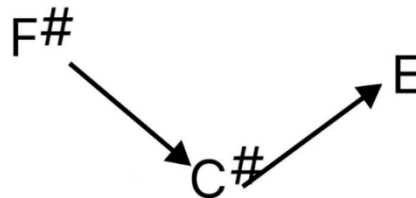
Source:Lijun Huang,from fieldwork in May 2024

Chinese national mode analysis:

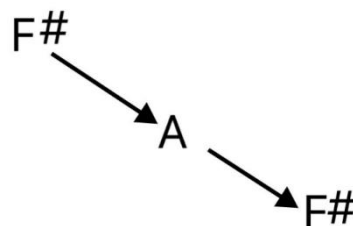
The last note of this song falls on the A note.Its basic sound sequence is presented as:A,B,C[#],E,F[#],G[#].This is the Chinese pentatonic scale, this is A Gong And Bian Gong mode.

Contour analysis:

From figure 35, the highest note is A,the lowest note is F[#], and the range is tenth interval.The tune is based on F[#]-C[#]-E,F[#]-A-F[#],A-C[#]-F[#].As shown in the chart below.

Figure 36. Melodic Contour:F[#]-C[#]-E

Source:Source:Lijun Huang,from fieldwork in May 2024

Figure 37. Melodic Contour:F[#]-A-F[#]

Source:Source:Lijun Huang,from fieldwork in May 2024

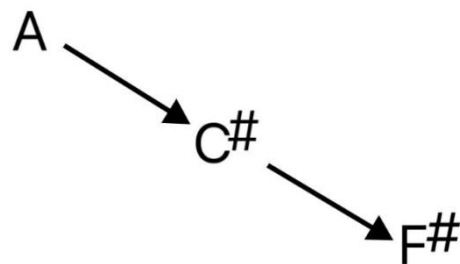


Figure 38. Melodic Contour:A-C#-F#

Source:Source:Lijun Huang,from fieldwork in May 2024

Melody analysis:From figure 37- figure 38,the range is tenth interval(F#-A),The melody of the entire song revolves around the third intervals of A note,F# note, C# note.A note is Gong note.It making the overall melody sound very stable and harmonious.Finally,it ends on the A note.

Lyrics analysis:The suffix of the last word of each lyric is ang,which is a use

Tang Lang Yun in the Shi San Dao Ban Yun of Sichuan Quyi,it adds a sense of rhythm to the song.

Bei song hui zong,ba ye zh^{ang}
 Jian xie dang dao,luan chao t^{ang}
 Guan big ming fan,dong dao q^{ang}
 Yi ge geng bi,yi ge q^{ang}
 Gang qiang yao suan wu er l^{ang}
 Dao dong jia miao lai zhao,huo yan w^{ang}
 Jin miao peng dao,jiang da w^{ang}
 Gou ze qiang zou,jiang feng ni^{ang}
 Zhi da de jiu hu,luan yi t^{ang}
 Zhong ze cheng qun qi yong sh^{ang}
 Jin jin wei kun,wu er l^{ang}

Hao wu song dou sou,so zi yang
 Shi zai napa pa,Xiao Cai Lang
 Wu song bei kun,wo zan bu jiang
 Zai shuo liang shan,chao tian wang
 Chao gai da zuo,zhong jun zhang
 Si nian xian di,wu er lang
 Di yi dao da ling,hei dian fang
 Ruo you lying xiong,chang lai wang
 Ni fu qi jie ta,shang shan gang
 Ruo you tan guan,chang lai wang
 Ge xiao ta de ren tou,li ying dang
 Di er zhi da ling,want xiao jiang
 Zou tong xian di,xiao ba wang
 Xiong you da ling qing,wu er lang
 Zhou tong wen ting, xian xin shang
 Bai bie zhong re,xia shan gang
 Ba tie bian dan,jian tou shang
 Shui po liang shan,bu xun chang
 Shan lian shan wei wei,duo xiong zhuang
 Shui lian shui gun gun,yong de mang
 Xing huang da qi feng piano dang
 Zai tie pao,lian tian xiang
 Yi xin yao ba wu song fang
 Chuan guan guo zhai,you du jiang
 Yan tu mei jing,wu xing wang
 Zhao da wu da,wen qing kuang
 Zhou tong you qu,dong jia zhuang

Figure 39. The lyrics of Wu Song

Source:Source:Lijun Huang,from fieldwork in May 2024

Beat and rhythm analysis:

The rhythm of the entire songs is mostly stable from beginning to end,2/4 beat,the Ban Shi is “Er Liu”.

Singing tune analysis:

In the songs, three types of singing tune are used, Ban Tune, Shu Ban, Yun Li Bai. The music bar 29-42, Music bar 48-58, music bar 137-156 are used Shu Ban. Music bar 66-70 are used Yun Li Ban. Most singing styles are composed of Ban Tune.

2. Summarize

Single-person performance is a form of Jinqian Ban performance, where the singer sings while speaking, performing while speaking and singing. The performer uses three bamboo boards to create various rhythmic sounds and accompanies the performance. The researcher analyzed the three types of Jinqian Ban songs and found that Jinqian Ban have their own musical attributes and characteristics, with typical significance and regularity. Its characteristics are as follows:

In terms of melody, it is mainly based on the pentatonic mode. On this basis, add Bian Gong or Qing Jue, Transforming its mode into a six tone scale. The melody revolves around the Gong notes, forming a stable interval relationship in an upward third or fifth interval. The melody twists and turns around this stable interval relationship, achieving a harmonious auditory effect. Singers can improvise melodies in this mode. There are no fixed characteristics in the vocal range, and performers can improvise in the mode according to the current voice situation and their own conditions.

In terms of rhythm and beat, it mainly focus on Er Liu, It is also reflect the characteristics of music structure, rhythm and beat. In Jinqian Ban songs, the rhythm of Er Liu is almost always present. In contemporary, in order to enhance the musicality of the Jinqian Ban, performers are also enriched the type of rhythm and beat, such as San Ban, Yi zi.

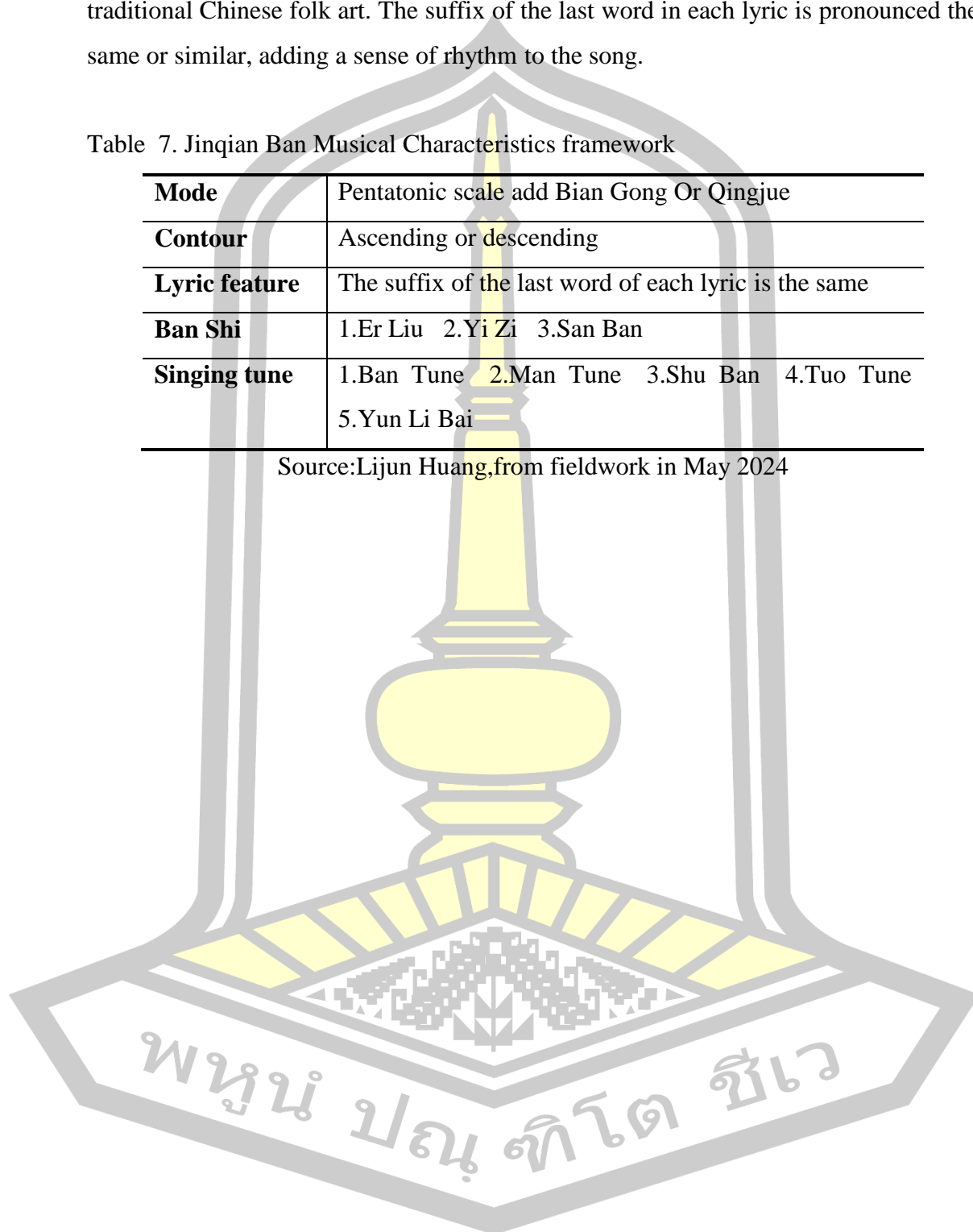
In term of singing tune, Ban Tune is the main form of singing style in Jinqian Ban performance, and it is also the main manifestation of Chinese folk art. On this basis, the singer greatly improved the musicality of the Jinqian Ban by continuously enriching its singing style, and added Yun Li Bai, Tuo Tun, Man Tune, Make the performance of the Jinqian Ban more melodic and enrich its musicality.

In term of lyrics,the characteristics of lyrics also reflect the characteristics of traditional Chinese folk art. The suffix of the last word in each lyric is pronounced the same or similar, adding a sense of rhythm to the song.

Table 7. Jinqian Ban Musical Characteristics framework

Mode	Pentatonic scale add Bian Gong Or Qingjue
Contour	Ascending or descending
Lyric feature	The suffix of the last word of each lyric is the same
Ban Shi	1.Er Liu 2.Yi Zi 3.San Ban
Singing tune	1.Ban Tune 2.Man Tune 3.Shu Ban 4.Tuo Tune 5.Yun Li Bai

Source:Lijun Huang,from fieldwork in May 2024



CHAPTER VI

The Guidelines for the Preservation and Transmission of Jinqian Ban

This chapter mainly discusses the preservation and transmission of Jinqian Ban in Chengdu city, and draws relevant from the discussion.

1. Preservation of Jinqian Ban in Chengdu City, Sichuan.
2. Transmission of Jinqian Ban in Chengdu City, Sichuan.
3. Summarize

1. Preservation of Jinqian Ban in Chengdu City, Sichuan

1.1 Preservation of the Songs of Jinqian Ban

Xu Zhang said that the primary task of protecting the Jinqian Ban is to record the existing classic songs and works in their original and complete form. Without protection, it is difficult to talk about development. We need to preserve the essence of excellent traditional culture and develop it through inheritance, so that traditional art can be loved by more people. The Jinqian Ban is spread through oral transmission and there is no written record. With the passing of the older generation of artists, many songs have been lost. So the arrangement of songs is very important for protecting the Jinqian Ban. Specialized organizations should convene experts and staff to conduct field investigations and collect information in the public. They should also conduct interviews with older generation artists as soon as possible, record and preserve classic songs that they can still perform, and document and organize outstanding songs that have not yet been lost for future use (Xu zhang, 2024; interviewed).

1.2 Establishment institutional support of the related organization

Relying on the assistance of relevant departments, such as the government, cultural centers, music schools, research institutes, etc., and with the long-term support of the government, the development of Jinqian Ban can be sustained. Firstly, the government needs to allocate specialized personnel and necessary equipment for the art form of Jinqian Ban, ensure that necessary funds are included in fiscal

expenditures, actively guide and encourage individuals and social organizations to provide funding for the protection of Jinqian Ban, ensure that funds are implemented in units that fulfill their protection responsibilities, and ensure the effective implementation of intangible cultural heritage protection projects. Secondly, we should strengthen cooperation with relevant departments, widely absorb various social forces to jointly carry out protection work, and compile the collected and systematically organized songs, videos by inheritors or experts into relevant books or audio-visual materials, and publicly distribute them, so that more audiences and enthusiasts can have extensive access to and learn about the Jinqian Ban. (Chifei Xie, 2024; interviewed)

1.3 Preservation of Musicians of Jinqian Ban

The protection of musicians is the focus of the protection of the Jinqian Ban. The government recognizes and publishes the list of inheritors, identifies outstanding folk artists of the Jinqian Ban, and formulates corresponding protection measures to provide necessary support and guarantees for musicians. The government has built a platform for musicians to perform and provided them with a stable job, which allows artists to continue working on the Jinqian Ban and is also an important measure to protect the Jinqian Ban. The Jinqian Ban was added to the list of intangible cultural heritage in 2008. The government awards titles, commendations, and financial support to the inheritors listed in the list, encouraging musicians to carry out promotional activities. In addition, a combination of performing arts and artistic practice can be cultivated simultaneously to achieve greater development prospects. (Junsong Ren, 2024; interviewed)

1.4 Summary

In my field survey and literature research, I found that the ways to preserve Jinqian Ban can be divided into the following points:

The first point is that Xu Zhang proposed that to protect Jinqian Ban. We must preserve excellent traditional songs, conduct field research and collect information, interview older generation musicians, record and preserve traditional songs, which is one of the important means to protect the Jinqian Ban.

The second point is that Chifei Xie proposed that establish institutional support of the related organization, such as Cultural Center, Conservatory of Music and research institute, etc. To establish Jinqian Ban preservation institution.

The third point is that Junsong Ren proposed that the protection of musicians is very important. Without musicians, the Jinqian Ban will slowly disappear. The government has formulated a series of policies for musicians, providing funding and support, commending and rewarding them, and encouraging them to promote related activities.

2. Transmission of Jinqian Ban in Chengdu City, Sichuan.

2.1 Expand the Construction of Professional Teams

The government needs to introduce relevant policies to support the development of the Jinqian Ban. For example, education policies can be implemented to support schools in offering teaching related to Jinqian Ban, improve the level of professional construction in schools, and ensure that schools can better cultivate Jinqian Ban's talents. At the same time, the government should provide human, material, and financial resources for schools, fully grasp professional construction, teaching management, and faculty team building, lay a solid foundation for talent cultivation, and promote talent cultivation work.

The construction of teaching staff is very important, and in order to cultivate excellent students, it is necessary to have excellent teachers as the foundation. To pass on the Jinqian Ban, we must rely on the power of music teachers. The art of Jinqian Ban emphasizes oral transmission and heart-to-heart teaching. Music teachers, due to their excellent music literacy, learn very quickly. Only by cultivating excellent music teachers can the development of Jinqian Ban become better and better. This requires strengthening the connection between relevant departments and schools, allowing excellent inheritors to train music teachers on campus, in order to ensure the construction of the teaching staff and guarantee the teaching quality and level of the Jinqian Ban (Li, 2017).

2.2 The Transmission of School for the Jinqian Ban

The inheritance and development of the Jinqian Ban not only require professional talents, but also a broad mass base. Offering Jinqian Ban courses in schools can help students gain a more comprehensive understanding and appreciate the artistic charm of

Jinqian Ban. The introduction of the Jinqian Ban into the campus should take into account the characteristics of students of different age groups, design courses and activity methods, and facilitate students' understanding. We should pay attention to increasing participation, such as holding regular performance activities, increasing students' enthusiasm, and stimulating their interest in traditional Chinese folk music, in order to expand the mass base and reserve excellent talents for the development of the Jinqian Ban. Schools should collaborate with professional organizations to regularly arrange for inheritors to perform and provide guidance on campus, allowing students to appreciate high-level performances up close. Through face-to-face communication with artists, students can gain a more comprehensive understanding and develop a liking for Jinqian Ban.

Xu Zhang said that it is very important for the Jinqian Ban to enter the campus, and courses must be offered at the primary school stage because students in this age group have relatively more study time and sufficient time to review the content taught by teachers after class. In Chengdu, some primary schools have added courses on the Jinqian Ban, encouraging students to actively register and then conducting teaching to help students learn the Jinqian Ban. The school also regularly organizes art performance activities, allowing students to perform on stage and achieving good results, which greatly stimulates students' enthusiasm and allows more students to appreciate the performance of Jinqian Ban. In universities, we will launch the "Money Board into Campus" campaign to expand the popularity of money boards, promote college students' understanding of traditional Chinese art, guide them to study and explore the history, artistic charm, and intrinsic value of Jinqian Ban, and focus on cultivating a new generation of Jinqian Ban enthusiasts and inheritors (Xu Zhang, 2024; interviewed).

2.3 The Transmission of New Media for Jinqian Ban

New media is a rapid and effective means of dissemination. The promotion methods of new media, such as online teaching and live streaming, have become very common nowadays. Among them, shooting videos and publishing them on public networks can attract more people to pay attention to the Jinqian Ban. Representative inheritors can use their performance videos or the history of Jinqian Ban as a way to popularize science and promote it to the public. In addition, Jinqian Ban can also carry out online teaching. The videos of inheritors' teaching can be regularly displayed on the video

website to update relevant content, so that traditional folk culture can be interactive and shared on the Internet.

2.4 Strengthen Publicity Efforts

Chifei Xie said that the government needs to increase its publicity efforts and use effective promotion methods to give more people the opportunity to understand Jinqian Ban. Promotion can be achieved through the following methods: firstly, relevant departments organize various competitions and exhibitions and hold music festivals for Quyi, providing people with a good channel to contact and understand the Jinqian Ban through public performances. Secondly, the inheritance of the Jinqian Ban relies on the active participation of the general public and the support of various sectors of society, including the education system, enterprises, social organizations, and online media. They can use various channels and methods to hold cultural activities with Sichuan characteristics, regularly organize public welfare performances, and initiate creative online activities related to Jinqian Ban. The community can also regularly carry out teaching activities to allow more people to have access to Jinqian Ban and have the opportunity to learn. Thirdly, a special column for television programs on the Jinqian Ban can be established to further enhance the promotion and publicity of the Jinqian Ban. For example, a TV program with Sichuan folk art as the theme can be launched to popularize traditional Sichuan folk art to people, which can provide a more systematic understanding of the Jinqian Ban (Chifei Xie, 2024; interviewed).

Jinqian Ban is a performance art rooted in folk culture. Therefore, it is necessary to combine performance activities with promotional activities. We can organize some exchange activities of folk art, encourage musicians and inheritors to exchange and learn in different art categories, cultivate and stimulate interest in Jinqian Ban, and deeply reflect on its artistic connotation.

2.5 Innovation of Repertoire

To make the Jinqian Ban more attractive, we cannot just perform traditional classic programs. We should create new classic programs. Only when the programs are exciting will the audience like them, and this art can continue to develop. Songs should dare to innovate, be good at absorbing or borrowing the advantages of other art forms, keep up with the pace of the times in the content of the songs, and write new songs that reflect social phenomena and are suitable for different age groups to sing. Xu Zhang said

that the Jinqian Ban is actually a product of traditional culture and has formed its own unique iconic style. In modern society, this culture has gradually been marginalized, but its essence still represents China's traditional music culture. In recent years, the stage play "Che Yao Xian" has combined the traditional performance of Jinqian Ban with modern stage scenario plays, breaking away from the previous single performance style of Jinqian Ban. This not only meets the modern audience's acceptance and preferences for stage plays, but also better uses folk art as a carrier to spread Chinese culture. So in terms of song innovation, it can be integrated and connected, while preserving the characteristics of art itself, it can keep up with the times, add fresh artistic creations, and attract more audiences.

2.6 Combining art with Tourism

By combining the Jinqian Ban with tourism, local cultural characteristics can be effectively showcased, enhancing tourists' experience and allowing them to feel the charm of traditional culture during the tourism process. This includes historical culture, local customs, and local customs, which are also of interest to tourists. On the other hand, it can provide more stages and opportunities for performers, attract more audiences, and arrange artists to perform regularly at some representative tourist attractions.

2.7 Summary

In the field survey and literature research, the researcher found that the ways to transmit Jinqian Ban can be divided into the following points:

Firstly, expand the construction of professional teams, including improving the construction of teacher teams and enhancing teaching management. Good teaching quality can cultivate good students and promote the healthy development of inheritance. So ensuring the construction of the teaching staff and the formulation of teaching management is very meaningful for the dissemination of the Jinqian Ban.

Secondly, the spread of the Jinqian Ban cannot be separated from the support of the masses. So the dissemination of Jinqian Ban can be done through platforms such as schools, new media, and government propaganda. The teaching of Jinqian Ban in schools can enable students to experience the charm of traditional Chinese folk art from an early age, and increase their knowledge in the field of Chinese traditional folk art. Relevant courses are offered in primary, junior high, and university, and art activities are actively organized to cultivate a new generation of Jinqian Ban enthusiasts and inheritors. In

addition, the influence of new media in today's society should not be underestimated, and the performance videos of Jinqian Ban are also a powerful way of dissemination through the internet. Finally, the government should increase the promotion of the Jinqian Ban, organize more related activities, encourage active participation from the public, and make them aware of this traditional folk art.

Thirdly, the innovation of the Jinqian Ban in performance repertoire is also one of the ways of dissemination. Innovation refers to combining the characteristics of the Jinqian Ban with modern social aesthetics, in order to attract more audiences and enable the survival of the Jinqian Ban.

Fourthly, combining the Jinqian Ban with tourism can promote traditional folk music with local characteristics to a wider audience. Travelers experience the charm of the money board during their travels.

3. Summarize

Based on research and interviews with experts and transmitters, actors and audiences of Jinqian Ban. This chapter discusses the preservation and transmission of the Jinqian Ban and concludes that there are the following methods for preservation and transmission.

Preservation guide:

1. Preservation of the songs of Jinqian Ban
2. Establishment of institutional support of the related organization
3. Preservation of musician of Jinqian Ban

Transmission guide:

1. Expand professional team building
2. The transmission of school for the Jinqian Ban
3. The transmission of new media for Jinqian Ban
4. Strengthen publicity efforts
5. Innovation of repertoire
6. Combining art with tourism

CHAPTER VII

Conclusion, discussion and suggestion

1. Conclusion

1.1 Current Situation of Jinqian Ban in Chengdu City, Sichuan Province, China

The current standing of Jinqian Ban musicians and songs reveals several challenges and areas of progress. A government survey indicates that there are only five officially recognized transmitters of Jinqian Ban in Chengdu, reflecting the art form's limited generational continuity. Additionally, five books have compiled 154 songs, encompassing Shu Mao, Xiandai Gequ and Chuantong Gequ compositions.

Jinqian Ban's institutional environment is undergoing development. The art form has been included in China's national list of intangible cultural heritage, and the Chengdu government has taken steps to support it by establishing the Chengdu Quyi Troupe. The provincial Department of Culture has also organized various cultural festivals, such as the Sichuan Art Festival, local Quyi Festivals, and Chinese traditional folk art festivals, all aimed at fostering local interest and training Quyi performers. However, issues remain in safeguarding and promoting the art form, including talent shortages and insufficient commercial and governmental backing.

Jinqian Ban's teaching status has been evolving, mainly through national efforts to introduce the art form into primary, secondary, and university educational curricula. However, traditional music like Jinqian Ban still faces stiff competition from popular music, which appeals more to contemporary audiences. Nevertheless, new policies are designed to promote traditional music education and enhance teaching conditions, providing a more structured pathway for future Jinqian Ban performers.

1.2 Characteristics of the Music of Jinqian Ban in Chengdu City, Sichuan Province, China

Analyzing Jinqian Ban songs reveals several distinct musical characteristics rooted in traditional Chinese music theory. The melodies predominantly utilize the pentatonic scale, often enriched with additional tones like Bian Gong or Qing Jue,

transforming the mode into a six-tone scale. The melodic structure revolves around the Gong note, with stable intervals (such as thirds and fifths) that allow performers to improvise while maintaining harmony. This flexibility creates a unique performance style where each rendition of a song can differ while still adhering to traditional structures.

In terms of rhythm and beat, the Jinqian Ban primarily employs the "Er Liu" rhythm, a fundamental feature of its musical structure that underpins nearly all performances. Contemporary Jinqian Ban songs, however, incorporate additional rhythmic variations such as "San Ban" and "Yi Zi" to enhance the music's appeal and variety, broadening its audience.

The singing style in Jinqian Ban performances is characterized by the Ban Tune, a core singing style in Chinese folk music. Additional styles such as Yun Li Bai, Tuo Tun, and Man Tune further enrich the musicality, adding layers of melodic complexity. The lyrics are crafted in adherence to traditional Chinese poetic conventions, where the last word in each lyric line typically shares the same or a similar vowel sound, reinforcing the song's rhythmic and melodic flow.

1.3 Guidelines for Preservation and Transmission of Jinqian Ban in Chengdu City, Sichuan Province, China

The preservation and transmission of the Jinqian Ban in Chengdu rely on a multifaceted strategy. The key to preservation is the documentation of existing classic songs and performances, as many have been lost through oral transmission due to the passing of older artists. Specialized organizations are crucial in conducting fieldwork, collecting, recording, and organizing these songs into accessible formats, such as books and audio-visual materials.

Institutional support is essential for Jinqian Ban's sustainability. Government involvement is required to provide funding, resources, and platforms for musicians. Establishing policies that promote and preserve the art form—such as ensuring its inclusion in school curricula and providing employment opportunities for performers—is crucial. Collaboration between cultural centers, music schools, and research institutions also plays a vital role in Jinqian Ban's long-term preservation.

Transmission efforts emphasize the need to cultivate new talent by integrating the Jinqian Ban into the educational system, from primary schools to universities. By

introducing young students to the art form, the base of future performers and enthusiasts can be expanded. Additionally, new media—such as online teaching and live streaming—provide modern tools for disseminating Jinqian Ban to broader audiences, especially the younger generation.

Promotion efforts are also necessary to raise public awareness. Government-led cultural activities, performances, and media campaigns can help reintroduce Jinqian Ban to the public, thereby growing its audience. Innovation is another essential aspect, with the creation of a new repertoire designed to resonate with modern tastes while retaining the traditional essence of the art form.

Finally, integrating the Jinqian Ban with tourism offers a way to showcase local cultural heritage to a wider audience. Regular performances at tourist attractions not only enhance visitors' experiences but also provide additional platforms for Jinqian Ban to thrive, ensuring its continued relevance in contemporary culture. These combined efforts are essential for preserving, promoting, and transmitting the rich cultural heritage of Jinqian Ban in Chengdu and beyond.

2. Discussion

Based on existing studies, both domestic and international, this research summarizes and analyzes the current situation of Jinqian Ban, creates complete scores for five songs across three types of Jinqian Ban, and conducts a detailed musical analysis. The purpose of this work is to present the musical features of Jinqian Ban to a global audience. Additionally, six suggestions for its transmission are proposed. This dissertation provides a framework for Jinqian Ban preservation efforts and serves as a reference for other theoretical researchers. The three research objectives of this study have been successfully addressed.

2.1 Discussion of the Current Situation

For the first research objective, the study examined the status of Jinqian Ban's musicians and songs, its institutional environment, and teaching practices. The findings are consistent with those of Shenyang Zhang (2024) and Renjun Song (2024), who discuss the current situation of the Jinqian Ban in Chengdu City. Shunyang Zhang notes that many of Jinqian Ban's traditional songs remain unsung,

primarily due to their oral transmission and the loss of older artists, which has resulted in the disappearance of some invaluable songs.

Similarly, Renjun Song argues that, compared to popular music, traditional folk music like the Jinqian Ban is less appealing, which has led to a shrinking audience. The lack of demand forces performers to abandon their studies, resulting in a steep decline in the number of Jinqian Ban learners. As a performer, Renjun Song feels responsible for promoting national culture and the development of Jinqian Ban. He suggests integrating Jinqian Ban with other art forms to attract audiences and spark their interest. This aligns with Liu (2020), who highlights the regional and popular cultural characteristics of Jinqian Ban in Sichuan, noting its humorous use of local language to depict the daily life of Sichuan people.

2.2 Discussion of Musical Characteristics

The researcher agrees with Tingting Zhong's (2020) perspective that analyzing Jinqian Ban's musical characteristics should focus on its melody, rhythm, beat, singing style, and lyrics. These elements are crucial in the composition of Jinqian Ban. Zhong's work provided a foundation by summarizing the singing style, rhythm, and beat of Jinqian Ban, but this study takes it further with a detailed analysis of six representative songs. Previous studies only mentioned these characteristics in passing and lacked analysis of specific songs, making this research a more in-depth exploration compared to other academic papers and monographs.

This research also aligns with Wang's (2020) study on dialectal singing techniques in Sichuan opera, particularly in Gao Tune. As Gao Tune evolved, it incorporated the Sichuan dialect, enriching the content of Sichuan opera and forming a varied Qu Pai style. These characteristics offer valuable insights into Jinqian Ban's singing techniques. Additionally, Feng's (2005) discussion of the creation and performance rules of Quyi provides further context, emphasizing the unique characteristics of Chinese national vocal music. While Quyi's singing methods share common traits in pronunciation, breath control, and articulation, regional cultural backgrounds and language differences contribute to variations in performance styles, which is crucial for understanding Jinqian Ban's regional uniqueness.

2.3 Examining Preservation and Transmission Methods

Based on preliminary research and fieldwork, the preservation and transmission of Jinqian Ban is a complex process that requires diverse forms of support. According to Xu Zhang, the foremost priority is to document and preserve existing classic songs in their entirety. This involves government departments establishing specialized organizations to conduct field research, interview older artists, and systematically document outstanding songs for future use. Protecting intangible cultural heritage like Jinqian Ban also means safeguarding its cultural essence and living environment. The value lies in what Jinqian Ban represents culturally, and this must be transmitted to future generations.

Chifei Xie (2024) also emphasizes that the preservation of Jinqian Ban needs the backing of government departments, cultural centers, music schools, and research institutes. Sustained government support is crucial for the development of Jinqian Ban. Strengthening cooperation between departments and engaging social forces in the preservation work is equally important. By systematically organizing and making publicly available collections of songs, videos, and other materials, inheritors and experts can ensure that more people, including enthusiasts, have access to Jinqian Ban.

For the third research objective, the researcher proposed several effective transmission methods. While other scholars, such as Shengde Li (2017), have suggested strategies for integrating traditional Chinese opera into educational settings, this study provides a more comprehensive and in-depth exploration of Jinqian Ban's transmission methods.

In conclusion, this research not only contributes to the preservation and promotion of Jinqian Ban but also sets a foundation for further studies and practical applications in cultural preservation. By addressing the current status, musical characteristics, and transmission methods of Jinqian Ban, the study offers a detailed framework for preserving this important cultural heritage.

3. Suggestion

3.1 General Suggestions

3.1.1 Future Research: Focus on studying contemporary Jinqian Ban songs, conduct comprehensive fieldwork with local artists, and perform in-depth score analysis to understand better and preserve the art form.

3.1.2 Educational Application: Use the findings on Jinqian Ban's current situation as a reference in research institutes and universities. Integrate the analysis of musical characteristics into school curricula and provide resources for composers.

3.1.3 Preservation and Transmission: Apply the research on preservation methods to intangible heritage protection units and use these insights to safeguard Jinqian Ban and other local Quyi traditions.

3.2 Suggestions for Further Research

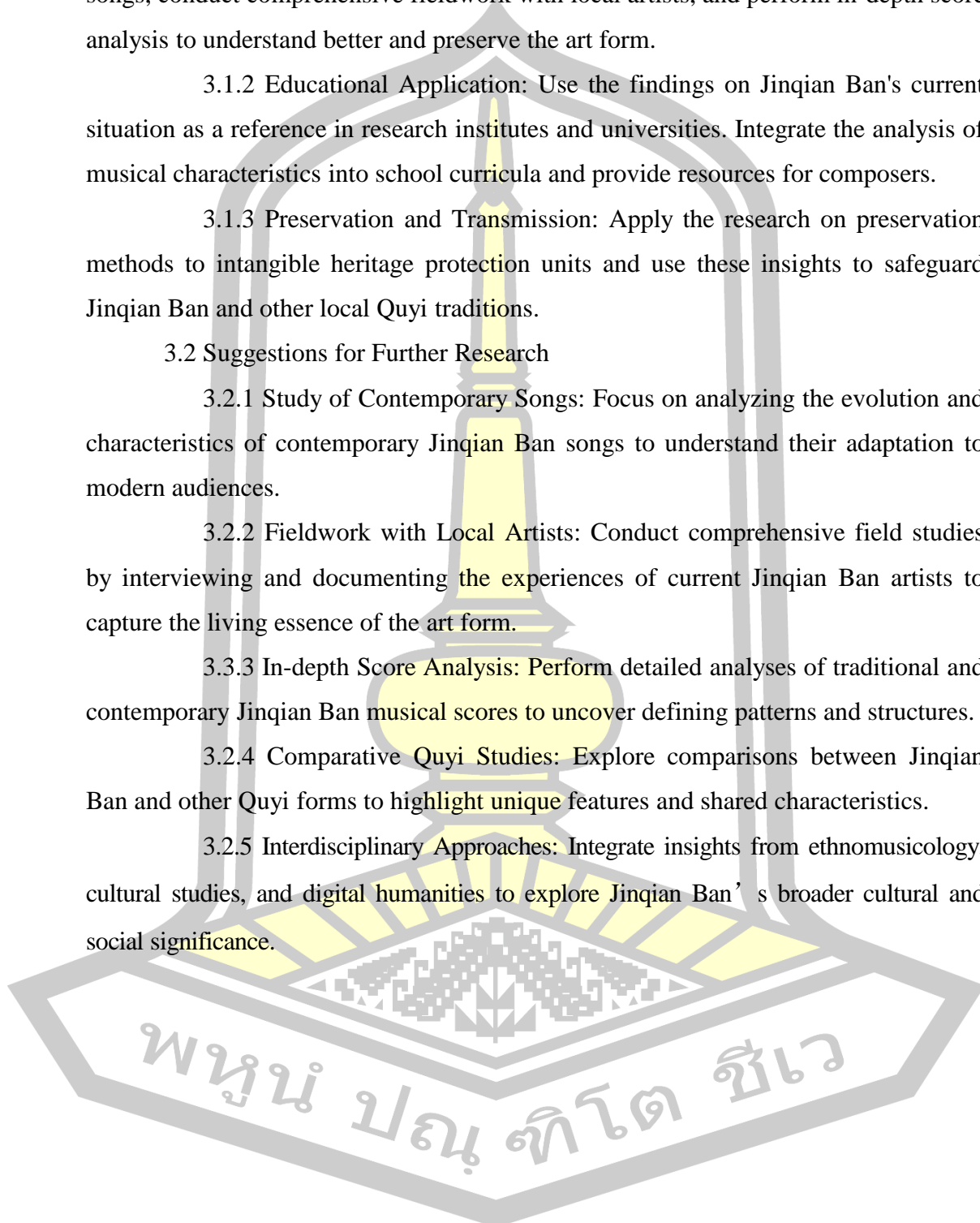
3.2.1 Study of Contemporary Songs: Focus on analyzing the evolution and characteristics of contemporary Jinqian Ban songs to understand their adaptation to modern audiences.

3.2.2 Fieldwork with Local Artists: Conduct comprehensive field studies by interviewing and documenting the experiences of current Jinqian Ban artists to capture the living essence of the art form.

3.3.3 In-depth Score Analysis: Perform detailed analyses of traditional and contemporary Jinqian Ban musical scores to uncover defining patterns and structures.

3.2.4 Comparative Quyi Studies: Explore comparisons between Jinqian Ban and other Quyi forms to highlight unique features and shared characteristics.

3.2.5 Interdisciplinary Approaches: Integrate insights from ethnomusicology, cultural studies, and digital humanities to explore Jinqian Ban's broader cultural and social significance.



REFERENCES

- Chang, J. (2006). *Research on modern Chinese opera music*. Elephant Publishing House.
- Huawei Chen. (2024). Teacher, Interviewed.
- Chifei Xie. (2023). Artist, interviewed.
- Du, J. (1993). *Introduction to Drama Culture*. Beijing: Culture and Art Publishing House
- Editorial, C. (1994). *Chinese Quyi Magazine-Sichuan Volume*. Xinhua Publishing House.
- Editorial, C. (2003). *Chinese folk art music integration*. Xinhua Publishing House.
- Feng, G. (2005). Discussion on the Laws of Speaking and Singing Creation and Singing Skills in Quyi. *Journal of Tianjin Conservatory of Music*.
- Fu, C. (1987). *Chengdu Tongjian(I)*. Chengdu Times Publishing House.
- Guo, L. (2024). Teacher, interviewed.
- Jiang, S., Sun, X. (1989). Folk customs in Sichuan. *Ethnic Art Studies*.
- Li, C. (2004). *Basic music theory*. People's Music Publishing House.
- Li, S. (2017). Research on Effective Strategies for Introducing Traditional Chinese Opera Culture into Campus. Chongqing Normal University.
- Li, Y. (2015). A study on the construction of the professional education system of Jinqian Ban. Xinjiang Normal university.
- Lin, Y. (2022). Jingyun Dagu performance and application. *Writers and Artists of China*.
- Liu, Y. (2020). On the regional and popular cultural characteristics of Jinqian Ban of in Sichuan. *Sichuan Opera Inheritance*.(05)
- Long, J. (2020). Research on the development of integrating Jinqian Ban into the music education of primary school in Wanzhou District. Master's thesis, Chongqing Normal University.
- Luo, Z. (2018). *The early dissemination form of Sichuan Jinqian Ban*. People's Music.
- Luo, Z. (2018). *The form of communication of Jinqian Ban*. People's Music.
- Meng, X. (2022). Analysis of artistic characteristics and inheritance protection of Dongbei Dagu. Master's thesis, Liaoning Normal University.
- Miao, J. (2008). *Cultivate traditional folk art in the new era and inherit traditional folk*

art. Sichuan education press.

- Ni,Z.(1991).*The history of Chinese Quyi*.Chunfeng Literature and Art Publishing House.
- People's Government of Sichuan Province. (2023). Physical Geography.
- Junsong Ren. (2023). artist, interviewed.
- Shunyang, Zhang. (2023). Artist, interviewed.
- Timothy, R., & Wei, L.L. (2019). Theory of ethnomusicology (II). *Research on music culture*(04),126-142
- Wang, J. (2020). A study on the singing skills of dialect in Sichuan opera. Master's thesis, Sichuan Normal university.
- Wang, L. (2022). *Research on the principles and strategies of Sichuan traditional folk art creation*. China Academy Journal Electronic Publishing House.
- Wang, Y. (2012). The art of speaking and singing art from folk tales. *Shanghai Cultural Expo*.
- Wang, Y. (2010). *The Structure of Traditional Chinese Music*. Fuzhou: Fujian Education Press,126.
- Wang, Y. (2018). Exploration and innovation of commercial inheritance of intangible cultural heritage in the age of community. *People's Art*.(02)
- Wang. Y. (2012). *The art of speaking and singing art from folk tales--Shangdong Kuaishu*. China Academy Journal Electronic Publishing House.
- Wu, G. (1997). *Introduce of Ethnomusicology*. Beijing People's Music Publishing House.
- Xi, L. (2019). Present situation and trend of Sichuan traditional folk-art research in the early 21st century Folk-Art culture. *Musicology*,3,49-50
- Xiao, C. (1999). *Overview of Chinese Ethnic Music*. Southwest Normal University Press
- Xie, S. (2021). The cultural change of Jinqian Ban Music From the perspective of functional theory. *Journal of the Sichuan Conservatory of Music*.
- Xie, S. (2022). The cultural changes of Jinqian Ban music in Sichuan from the perspective of functional theory:a case study of Chengdu. *Journal of the Sichuan Conservatory of Music*.
- Xu, C. (2019). Explain the characteristics of Sichuan Jinqian Ban from the dual dimensions of culture and art. *Chinese Music*.

- Xue, W. (2015). Cultural inheritance and Innovation of local folk art. *Chinese Journal of Education*,5,100
- Xue, X. (2019). The development of Jinqian Ban in the New Media Era. *Journal of News research*.
- Yan, X. (2019). Talk about the popularity of folk art. Master's thesis, Chongqing Normal University.
- Yang,K.(1980).An introduction to the local tones of Hubei folk songs.*Journal of Music research*.
- Yang, X. (2016). A discussion on the change and unchanged of Contemporary Sichuan Jinqian Ban art. Master's thesis, Chongqing Normal University.
- Yang,X.X. (2016). A discussion on the change and unchanged of Contemporary Sichuan Jinqian Ban art. Master's thesis, Chongqing Normal University.
- Zhang, X. (2022). *Chinese opera music discourse system*. Zhonghua Book Company Press.
- Xu Zhang. (2024). artist, interviewed.
- Zhao, B. (2022). A loot at the innovative development road of Sichuan musical from the Jinqian Ban musical play--Chen Yaixin. *Music Research*.
- Zhong, T. (2020). Discuss the musical characteristics of the Jinqian Ban in SicZhong. T (2020) On the educational function and entertainment function of Sichuan Jinqian Ban. Sichuan Conservatory of Music.
- Zhong, T. (2020). *Sichuan Jinqian Ban Yanjiu*. Cathy Bookshop.
- Zhou, Z. (1985). *Jinqian Ban Acting And Writing*. China Bookstore.
- Zhu,S. (2015). Taixing Luogushu is a traditional folk art with speaking and singing in Taixing City, Jiangu Province. Master's thesis, Jiangu Normal University.

พหุบัณฑิต ชีเว

APPENDIX

Appendix I: Interview Form

1. Date: 1:00 p.m, November 29, 2023

Interviewee: Chifei Xie, Male, transmitter of Jinqian Ban

Interview location: Sichuan Quyi troupe

1. What is the origin and history of Jinqian Ban?
2. What is the historical development of Jinqian Ban?
3. What are the current situation of Jinqian Ban?
4. What are the musical characteristics of Jinqian Ban?
5. How do you teach Jinqian Ban to apprentices?
6. What are the ways to protect and transmit the Jinqian Ban?

2. Date: 11:00 a.m, December 3, 2023

Interviewee: Junsong Ren, Male, performer of Jinqian Ban

Interview location: Xiersan Tea House in Chengdu City

1. What are the musical characteristics of Jinqian Ban?
2. What about the performance market of Jinqian Ban?
3. How many performances about the Jinqian Ban are there per week?
4. What do you think is the most reasonable way to transmit the Jinqian Ban?
5. How do you see it going forward?

3. Date: 1:00 p.m, December 3, 2023

Interviewee: Shunyang Zhang, Male, performer of Jinqian Ban

Interview location: Xiersan Tea House in Chengdu City

1. How did you learn the Jinqian Ban?
2. What about the performance market of Jinqian Ban?
3. What is the biggest difficulty encountered in teaching students.
4. What do you think is the most reasonable way to transmit the Jinqian Ban?
5. How do you see it going forward?

4. Date: 4:00 p.m, March 26, 2024

Interviewee: Xu Zhang, Male, transmitter of Jinqian Ban

Interview location: Xu Zhang home

1. What is the origin and history of Jinqian Ban?
2. When did you come into contact with Jinqian Ban, and how did this contact affect your personal growth?
3. What are the characteristics of the music of Jinqian Ban in Chengdu city, Sichuan province, China.
4. What requirements should you pay attention to when creating a new song?
5. What is the current situation about Jinqian Ban?
6. How do you see it going forward?

5. Date: 1:00 p.m, April 11, 2024

Interviewee: Huawei Chen, male, music teacher

Interview location: online

1. How much do you and your friends know about Jinqian Ban?
2. How many do your students know about Jinqian Ban?
3. How did you know about Jinqian Ban?
4. How much do you know about Jinqian Ban?
5. How do you think Jinqian Ban should develop in the future?

6. Date: 3:00 p.m, April 11, 2024

Interviewee: Li Guo, female, music teacher

Interview location: online

1. How much do you and your friends know about Jinqian Ban?
2. How many do your students know about Jinqian Ban?
3. How did you know about Jinqian Ban?
4. How much do you know about Jinqian Ban?
5. How do you think Jinqian Ban should develop in the future?

พหุบัณฑิต ชีวะ

Appendix II: Jinqian Ban Performance Market Survey Questionnaire

Sir / Madam:

Thank you very much for taking time to participate in this questionnaire survey. The data collected from this questionnaire be used solely for academic research purposes and will not disclose any of your personal information. Please rest assured and fill it out truthfully. Thank you once again for your support and cooperation!

* 1. Your gender:

- male
- female

* 2. Your age:

- Under 18
- 18-40 years
- Over 40 years old

* 3. Your native place:

- Chengdu city Sichuan Province
- Other cities in Sichuan Province
- other province

* 4. Your job is:

- Student
- Teacher
- Work in a music field/non-music field
- Freelance

* 5. Your Education Degree:

- High school or below
- junior college or undergraduate
- master's degree or above

* 6. What kind of music do you usually like to listen to?

- Traditional folk art music

Western music

Pop music

Others

* 7. Do you know or listen about Jinqian Ban?

Not much attention

Currently learning

Haven't paid attention

* 8. How did you understand traditional folk music of Jinqian Ban?

Perform

Television or Journals

Books

Know from friends

* 9. After hearing about Jinqian Ban songs, do you want to watch a performance of Jinqian Ban?

Will actively watch

Want to see it, but haven't seen it yet

Not interested

* 10. Where have you seen performances of Jinqian Ban?

Internet or video TV

Professional performance venue

Square or park

During festival activities

* 11. Do you think Jinqian Ban needs to be protected and passed on?

Should be protected and transmission

It doesn't matter, just let it be

No need to protect, just adapt to the development of the times



Interviewing with Junsong Ren in the Bai Hua Tan Park
Source:Lijun Huang,from field work in November 2023



Appendix IV: Music Score

1) Shu Zi Ge

Transcription by Lijun Huang
Tenor: Xu Zhang

The score is written for Tenor (T.) and Jinqian-Ban (J.B.). It consists of several systems of music with lyrics in Chinese. The notation includes dynamic markings such as *mf*, *mp*, *p*, *f*, *rubato*, and *a tempo*. The Jinqian-Ban part is written in a simplified notation with 'L' and 'B' indicating fingerings and chord positions.

System 1:
 T. *mf*
 jiang nan mu dan yi duo xuan er lang guan
 J.B. *mp*

System 2:
 T. 6
 zhou xiang yao xian san ren jie bai qing yi yuan
 J.B. B

System 3:
 T. 13 *rubato* *a tempo* *mf*
 si hai long wang shui zhong jian wu zi xu lin
 J.B. L

System 4:
 T. 19 *f*
 tong ba bao xian liu gui su qin zhang xiang
 J.B. B

System 5:
 T. 25 *p* *mf* *f*
 quan qi sui an an xing xiao nian ba xian guo
 J.B. *mf* B

System 6:
 T. 31
 hai ba dao chuan jiu zou jiang hu
 J.B. *p* *mf* B

System 7:
 T. 38
 you jing yan shi zai han cang du sheng xian
 J.B. B *f* *mp* *f*

2) Shan Ding Kai Hua Shan Jiao Xiang

Transcription by Lijun Huang
Tenor: Chifei Xie

Andante ♩ = 80

Tenor

Jinqian-Ban

san ding kai

7

T. hua san jio xiang qiao xia liu shui qiao mian

J.B.

14

T. liang chang jiang hou lang tui qian lang yi dai

J.B.

20

T. geng bi yi dai qiang

J.B.

27

J.B.

The musical score is written in 2/4 time. The Tenor part (T.) is in treble clef, and the Jinqian-Ban part (J.B.) is in bass clef. The score includes dynamics such as *f*, *mf*, *mp*, *p*, and *pp*, as well as performance instructions like *Molto meno mosso* and *cresc.*. The lyrics are in Chinese characters and Pinyin: 'san ding kai', 'hua san jio xiang qiao xia liu shui qiao mian', 'liang chang jiang hou lang tui qian lang yi dai', and 'geng bi yi dai qiang'. The score ends at measure 27.



3) Qian Gu Yi Ren

Transcription by Lijun Huang
Tenor: Xu Zhang

Largo ♩ = 56 *mp*

Tenor

mi ah _____ mang mang ah ah _____

Jinqian-Ban

mp

7

T. _____ *p* mi mang mang

J.B. _____ *p*
L L L L L L

13

T. _____ *mf*
xin li tou shuang xue yi pian _____ lin lie lie su feng

J.B. _____ *B* *B* *B*
L L L L L L L L L L L L L L L L

18

T. _____ *p*
ci gu han kong dang dang _____ ta xiong yi

J.B. _____ *B*
L L L L L L L L L L L L L L L L



24 *f* *w* *p*

T. *f* *w* *p*

cheng shuang ye _____ wu _____ meng meng

J.B. *mp*

29

T.

wang shi_ hua_fei yan yi_ huang huang cong ci bu gan

J.B.

34 *mf*

T. *mf*

zai ru meng gu ling ling _____ meng_ rao_ xiang gui

J.B.

Poco più mosso

39 *p* *f*

T. *p* *f*

qing_ he_ kan_ qing he_ kan tong_ qie_ qie_

J.B.

42 *a tempo* *mp*

T. *a tempo* *mp*

zhen zuo jing shen qu xiu_ yan can lie_ lie_ ba

J.B.

46 *rit.*

T. *rit.*

wan_ lv_ qing si_ ji_ zai jiang bian

J.B.

พหุณ ปณ ทิโต ชเว

4) Guai Na Ge

Allegretto ♩ = 112 Transcription by Lijun Huang
Tenor: Chifei Xie

Tenor

cheng du mou xiang

Jinqian-Ban

7

T. yi xiao zheng you yi ge gua wer jiao zhen zheng weng

J.B.

13

T. zhen gua wer sheng lai jiu shi chi dai zheng gua de lai zai

J.B.

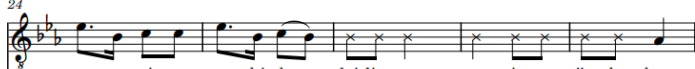
19

T. zhou wei tuan zhuan hai you dian ming sheng zhe yi nian


J.B.



24

T. 

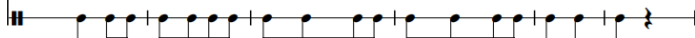
gua wer yi man san shi zheng lai liao ge re xin ren jie shao hun

J.B. 

29

T. 

yin shuo dui fang na ge gu niang xiang mao duan zheng er shi wu

J.B. 


35 *Più mosso*

T. 

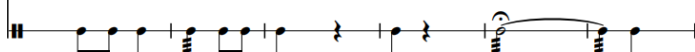
sui zheng nian qing jia jing hao shen ti hao you

J.B. 

40 *a tempo* *rit.*

T. 

te bie weng shuang yi jian ren xiao xi xiao xi hei hei

J.B. 

46 *a tempo*

T. 

shi ge di neng

J.B. 



5) Wu Song

Transcription by Lijun Huang
Tenor: Xu Zhang

Jinqian-Ban $\text{H} \frac{2}{4}$ B B simile
LL L

5
T. 
bei song hui zong ba ye zhang

J.B. 

13
T. 
jian xie dang dao luan chao tang hai de bai xing

J.B. 

18
T. 
nan huo ming guan bi min fan dong dao qiang liang shan hao han

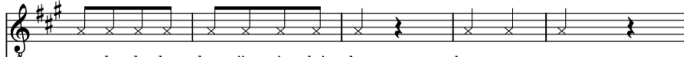
J.B. 

24 **Allegretto** $\text{♩} = 112$
T. 
ren zun yang yi ge geng bi yi ge qiang ho shuo gang qiang

J.B. 



30
T.  biao gang qiang gang qiang yao suan wu er lang wei le ge ge
J.B. 

34
T.  zao du da dao dong jia miao lai zhao huo yan wang
J.B. 

39
T.  jin miao peng dao jiang da wang ta shuo dao gou zei qiang
J.B. 

45
T.  zou jiang feng niang yin ci shang wu song lai ba
J.B. 

50
T.  du chang chuang zhi da de jiu hu luan yi tang ho
J.B. 



84

T.  di wu er lang di yi dao da ling wang xia

J.B. 

90

T.  jiang cai yuan zi zhang qing sun er niang ni fu qi sheng

J.B. 

96

T.  lai you dan liang dao shi zi po qu kai hei dian fang

J.B. 

103

T.  ruo you ying xiong chang lai wang ni fu qi jie ta shang shan

J.B. 

108

T.  gang ruo you tan guan chang lai wang ge xia ta de ren tou

J.B. 




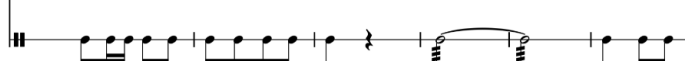
55

T.  zhong zei cheng qun qi yong shang jin jin wei kun wu er

J.B. 

60

T.  lang hao wu song dou sou xiong wei shi zi yang

J.B. 

66

T.  shi zi na pa xiao chai lang wu song bei

J.B. 

72

T.  kun wo zan bu jiang zai shuo liang shan chao tian

J.B. 

78

T.  wang chao gai da zuo zhong jun zhang si nian xian

J.B. 



170

T. 
 gun zhen si fang dong dong dong dong da zhai tie

J.B. 

175

T. 
 pao lian tian xiang dang lang lang lang lang lang

J.B. 

179

T. 
 lang lang lang lang xiong di men dao liao cao bing chang

J.B. 

184

T. 
 xiao ba wang yi xin yao ba wu song fang chuan guan guo zhai

J.B. 

189

T. 
 you du jiang yan tu mei jing wu xin wang

J.B. 



142

T. 
 wu bai jin hai jiao wu bai jin sheng jiang yi bian zou lai

J.B. 

148

T. 
 yi bian wang shui po liang shan na bu xun chang

J.B. 

154

T. 
 shan lian shan wei wei qun feng duo xiong zhuang shui lian shui

J.B. 

160

T. 
 gun gun lang tao yong de mang hua la la la la

J.B. 


166

T. 
 xing huang da qi feng piao dang hong long long long long long hong qi gun

J.B. 



195

T. 

J.B. 

gan long liao qing he kong song zhuang ai zhe yi hui

200

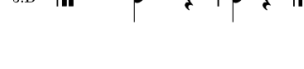
T. 

J.B. 

zhao dao wu da wen qing kuang xia yi duan zhou tong you qu

205

T. 

J.B. 

dong jia zhuang



BIOGRAPHY

NAME Lijun Huang

DATE OF BIRTH 2/24/1992

PLACE OF BIRTH GUIZHOU

ADDRESS Jinjiang District, Chengdu City, Sichuan Province, China

POSITION Student

EDUCATION 2010-2014 (B.A.) Sichuan Conservatory Of Music
2014-2017 (M.A.) Sichuan Conservatory Of Music
2022-2025 (Ph.D.) College of Music Mahasarakham University

