



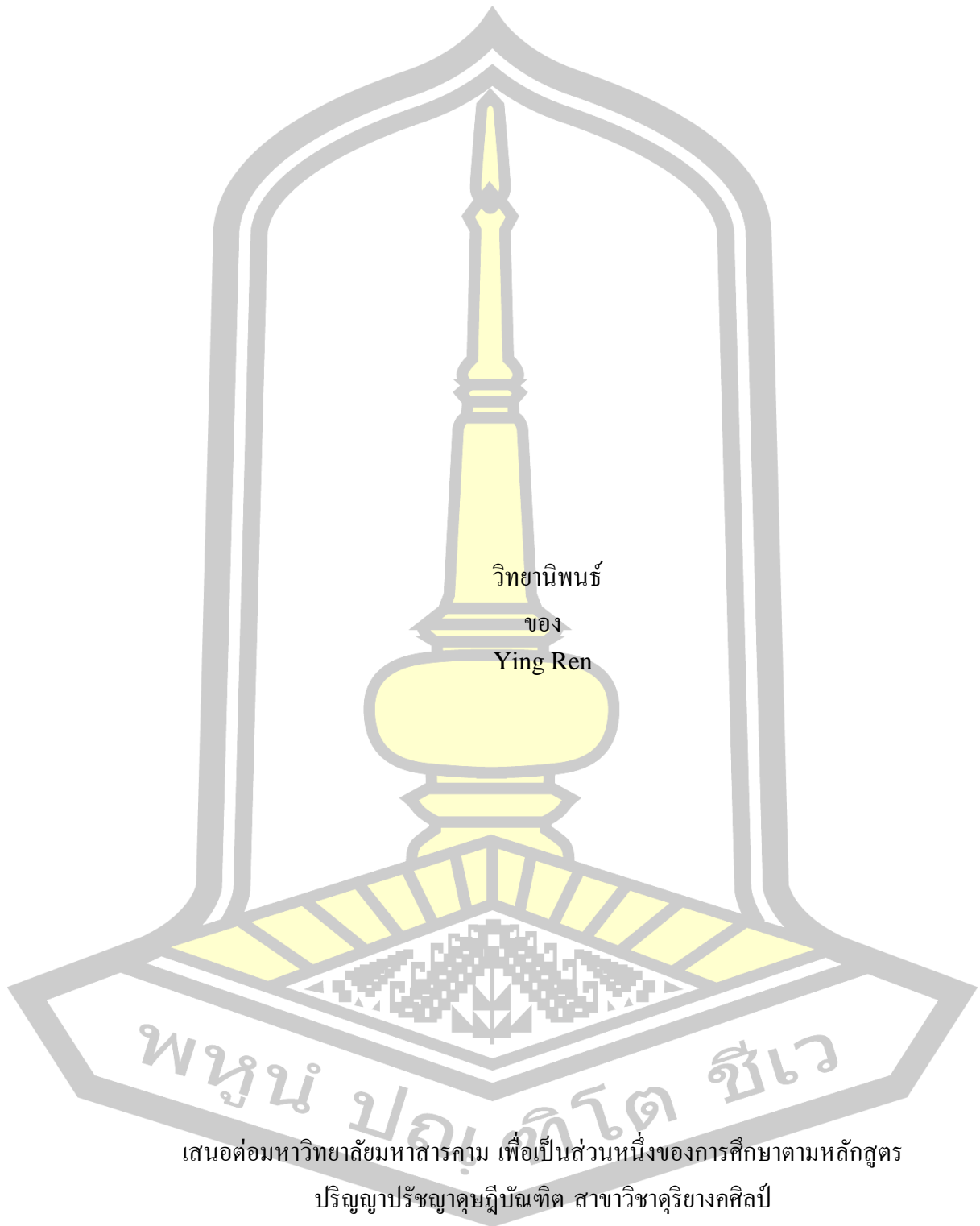
Suona Music of the Han Nationality in Tongsi Town, Sichuan Province, China

Ying Ren

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

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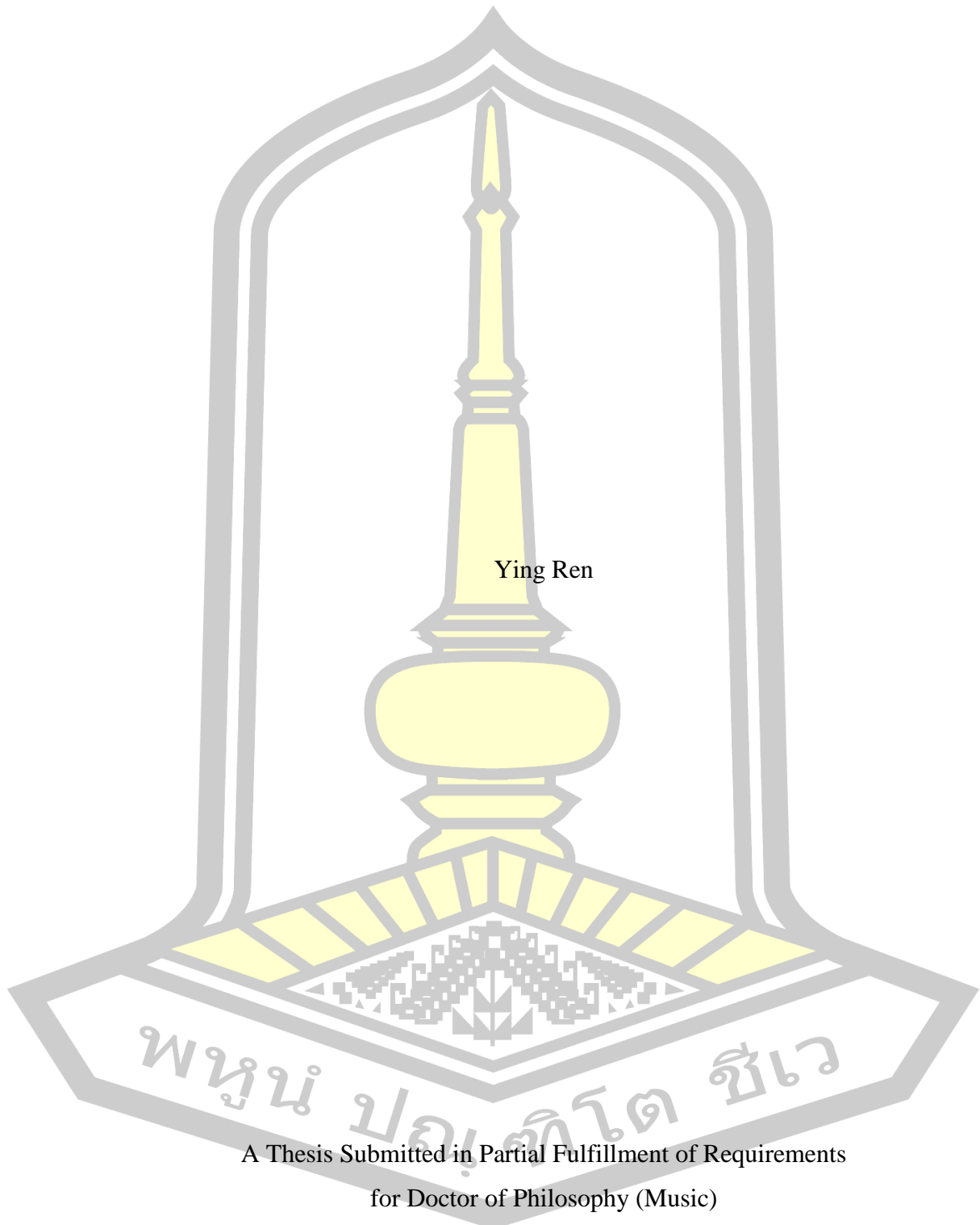


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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February 2025

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ABSTRACT

This research focuses on Suona Music of the Han Nationality in Tongsi Town, Sichuan Province, China. The objectives of this research were to: 1) Investigate the current status of Suona music in Tongsi Town, Sichuan Province, China; 2) Analyze the musical characteristics of repertoires selected of Suona music in Tongsi Town, Sichuan Province, China; 3) Propose guidelines for the preservation of Suona music in Tongsi Town, Sichuan Province, China. This research was using qualitative research methodology. Data collection and research were conducted using interview, observation, and questionnaire forms as the research tools, which included seven key informants. The research findings are as follows:

1. Current status: The material craftsmanship and use of Suona instruments in Tongsi Town reflects the uniqueness of local folk art, but handcrafted techniques have been supplanted by modern mechanization. The traditional music repertoires are categorized into wedding, funeral, and general pieces, characterized by de-stylization, improvisation, and flexibility. The number of musicians is limited, and although they hold important responsibilities, their income situation is not optimistic. Additionally, Suona music faces challenges, including changes in social functions and a weakening cultural identity.

2. Musical characteristics: Rooted in the Han cultural background, the music primarily uses Chinese folk modal scales, featuring a clear and organized structure. The melodies are varied, tonalities are rich and diverse, and emotional expression is direct, vivid, and distinct.

3. Preservation guidelines: Suona music in Tongsi Town is a vital aspect of the local culture. Supported by government policies, school education, and community efforts, this musical tradition has been preserved and passed down.

Keyword : Suona music, Tongsi Town, Current status, Musical characteristics, Guidelines, Preservation

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As the three years of my doctoral research project ends, this thesis summarizes my research findings. Upon completing this thesis, I wish to express my heartfelt gratitude to all those who have supported, cared for and helped me throughout this journey.

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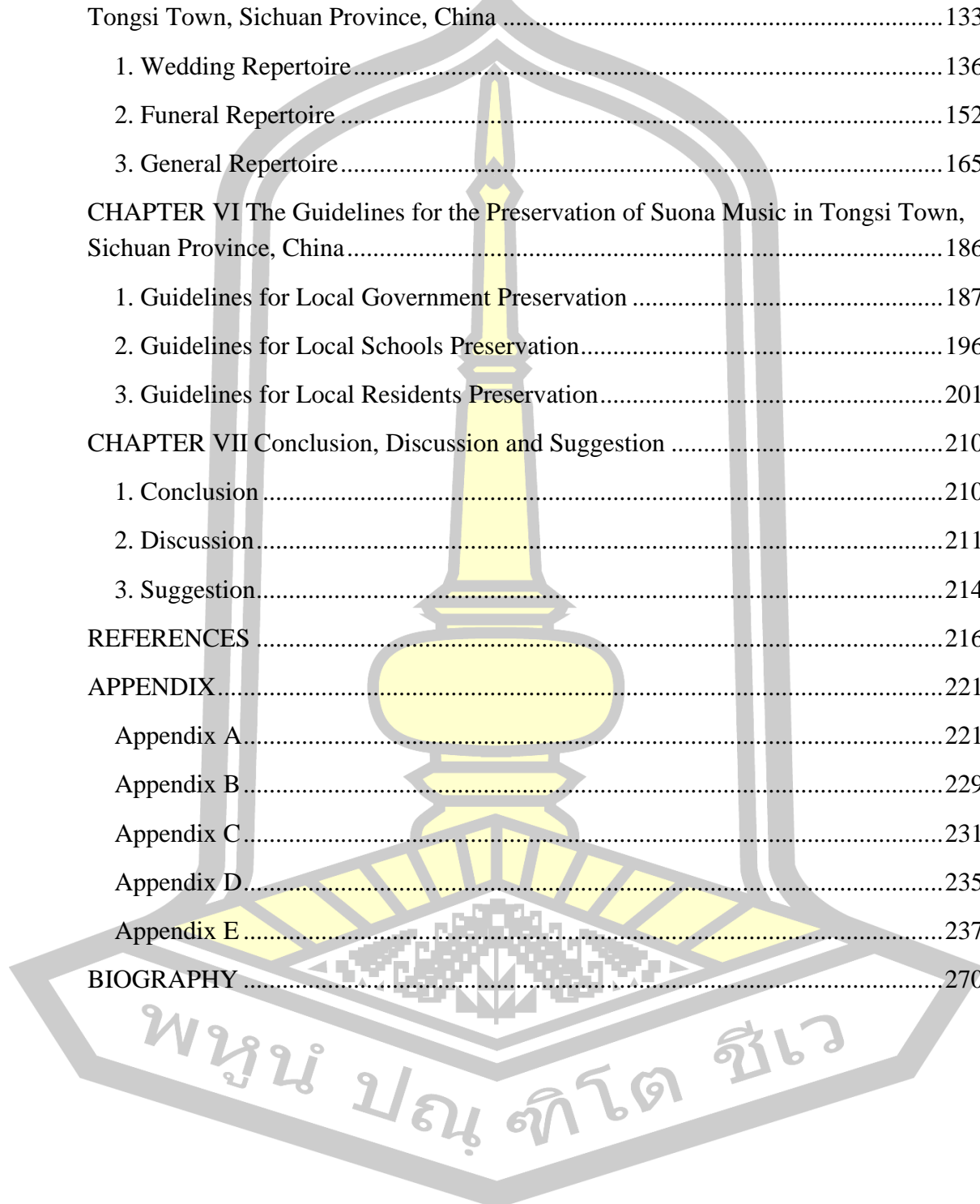
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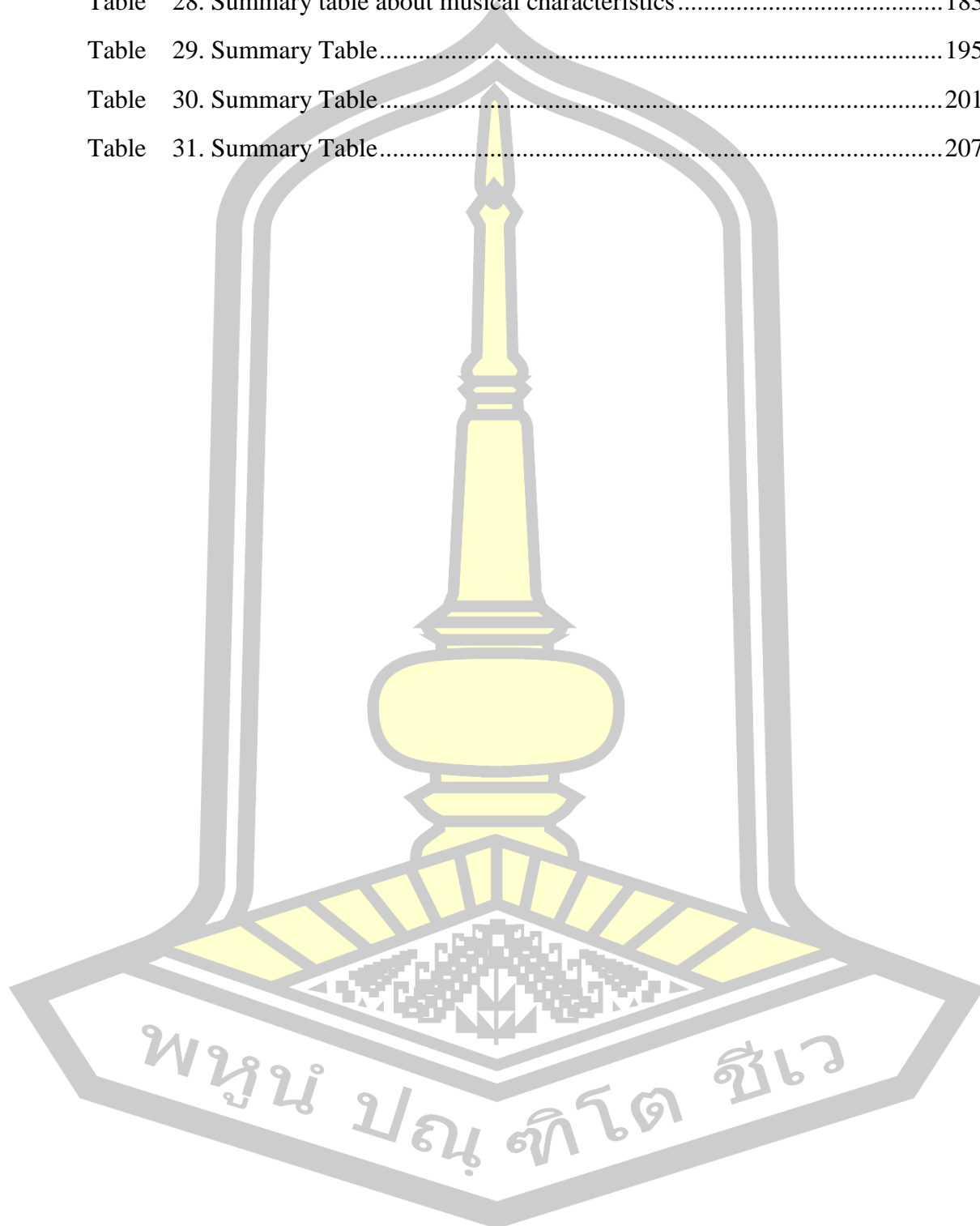
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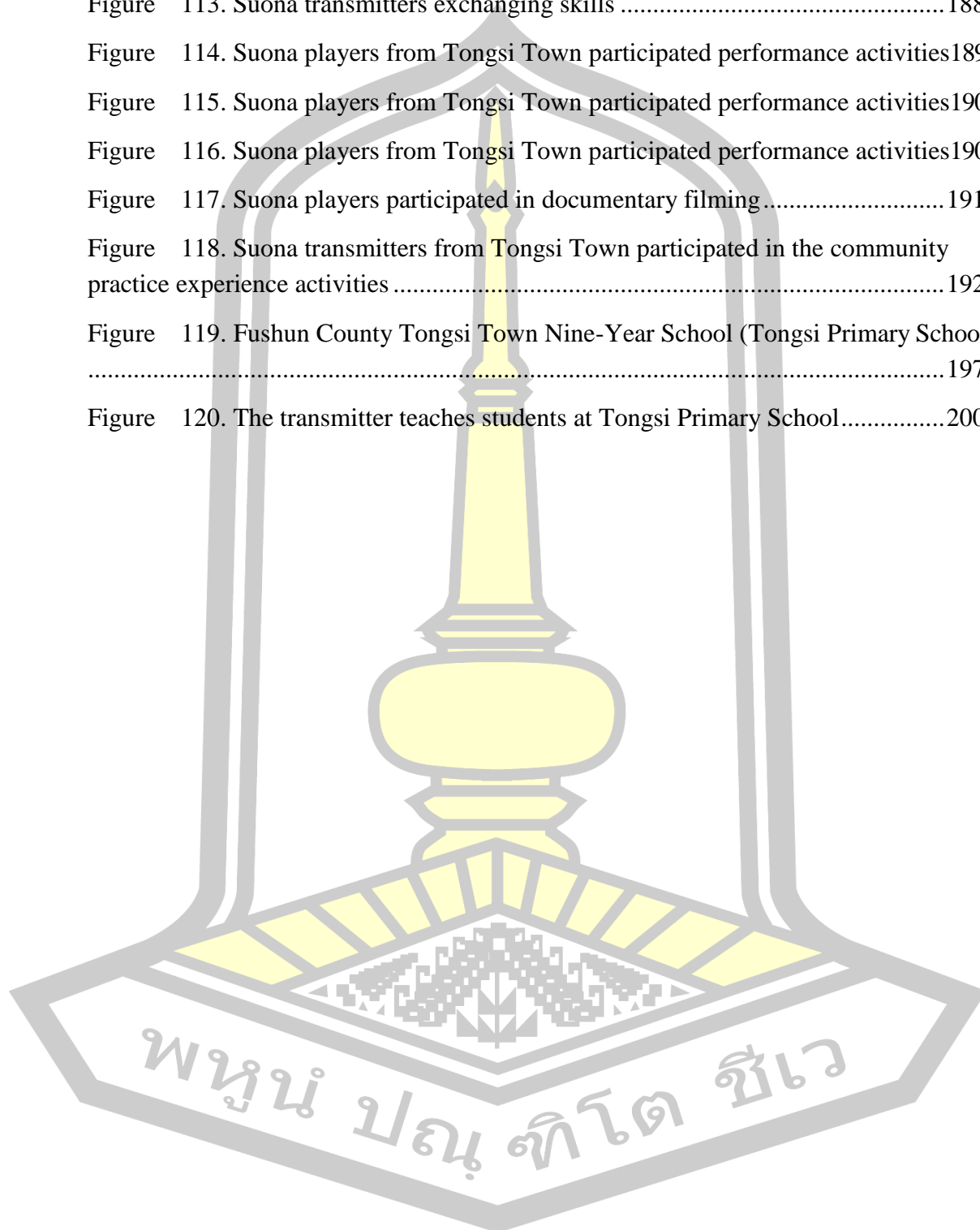
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CHAPTER I

Introduction

1. Research Background

Suona (唢呐) is a historically significant, global musical instrument that is widely distributed across more than 30 countries and regions in Asia, Africa and Europe, where it is known by various names. For example, in India, the Suona is referred to as "Shehnai," while in France, "Bombarde" (a European variant) is commonly used in traditional Breton music. In Iran, Egypt, Algeria, Russia and Turkey, the instrument is called "Zurna," a name phonetically closest to the Chinese Suona. In Spain, the term "Dulzaina" refers to the European variant of the Suona, while in Croatia, it is known as "Sopile" and "Rozenica" is prevalent in the Istria region. Numerous other countries, such as Armenia, Israel, Afghanistan, Iraq, Azerbaijan, Greece, Bulgaria, North Macedonia, Albania, Serbia, Bosnia and Croatia, feature their own distinct varieties of the Suona. Although the pronunciations of their names may differ, the general shape of the instruments remains largely consistent. Globally, the structure of the Suona typically consists of four main components: the reed (or mouthpiece), the core, the body (or tube) and the bell. It belongs to the family of double-reed instruments and is renowned for its powerful, high-pitched tone characterized by remarkable penetration and resonance (Wu Shude, 2015) .

The Suona originated in the regions of Persia and Arabia, it is believed to have been introduced to China during the Northern Dynasties period (439-581 A.D.), at the latest by the Tang Dynasty. However, it did not immediately gain widespread popularity in China. The westward campaigns of the Mongols facilitated a further introduction of the Suona, as it spread to broader regions with the southward movements of the Mongol armies. From the Ming Dynasty onward (1368-1644 A.D.), Suona music in China entered a prosperous phase, becoming widely used in various aspects of social life (Liu Yong, 2006).

It is evident that the Suona is not a native instrument of the Chinese nation; however, since its introduction to China, it has undergone nearly a thousand years of evolution, integration, and development, ultimately becoming one of the most widely

used instruments in Chinese folk music. It is prevalent among various ethnic groups across different regions of China. According to the "Encyclopedia of Chinese Ethnic Minority Instruments" and the "Encyclopedia of Chinese Instruments," the Suona is popular among twenty-one ethnic groups in China, including the Han, Yi, Mongolian, Uyghur, Li, Manchu, Miao, Tibetan, Zhuang, Bouyei and others.

Suona is an important expression of China's traditional culture in the broad Han folk region, and is also commonly known as the Laba (喇叭). Nowadays, the Suona is known as the king of musical instruments in China's folklore, all because of its unique sound and "proud" musical tension. In 2006, the art of Suona, which was passed down in Qinyang City, Henan Province and Qingyang City, Gansu Province, was included in the first batch of national intangible cultural heritage list (Zhang Zhiyue, 2022).

Suona music of the Han nationality in Tongsi Town, mainly circulated in Tongsi Town, Fushun county, Zigong City, Sichuan Province, southern China and the neighbouring Towns of Daisi, Gufo, Baoqing, Donghu. The area is mainly a Han Chinese gathering area, with 99.65% of the local Han Chinese population. The Suona music here is mainly passed down orally through the ancestor or master-disciple model, and has a wide influence and reputation in the southern Sichuan area. Suona music in Tongsi Town was officially listed in the "Provincial List of Representative Intangible Cultural Heritage Items and Protective Units" of Sichuan Province in 2018.

Suona music of the Han nationality in Tongsi Town mainly appears in the local festivals as well as weddings and funerals of urban and rural residents. After more than a hundred years of transmission and innovation by the Lai family and the Lai family class created by them, it is unique. The local Suona has a unique reed, which is made of wild wheat stalks from the sunny slopes of the Fushun area in April and only a 10cm section in the middle of the stalks is taken, which is particularly resilient, and blows out a soft and loud tone. Its performance forms are colourful, with three main types: solo, unison and ensemble. The Tongsi Town has transmitted many ancient Suona music tunes, such as Bao Zhuang Tai, Li Niang Diao, Mo Nai He, Meng Jiang Nv and so on (Fifth Batch of Sichuan Provincial Intangible Cultural Heritage List Project Declaration, 2018).

Suona was introduced to Fushun with the great immigrants more than 300 years ago and has been passed down to the present, forming the most characteristic folk traditional cultural activities in Tongsi Town, with heavy historical deposits and a rich folk culture has been gradually formed on the basis of local farming culture and well salt culture; the Suona music of Tongsi Town has witnessed the transmission and evolution of Fushun county's regional characteristic culture and has recorded the local people's folk folklore and living conditions, which has a high historical research value. Suona performances can be seen in the Tongsi Town during festivals, weddings and funerals, with many participants. More than ten Suona teams have been set up around Tongsi Town, with more than a hundred players, and the annual income of the performers can reach 30,000 to 50,000 yuan. Its social impact is so great that it was twice named Chinese Folk Culture Art Village by the Ministry of Culture in 2011 and 2014, which has considerable socio-economic value. The Suona in Tongsi Town has a high standard of reed making and unique art, which is loved by the local people for its combination of solo, unison and Suona "Chui da (吹打)" in the form of a soundtrack that combines the strengths of each family. The many ancient repertoires and innovative performances inherited from the region are a testimony to the use of the past for the present and the use of the foreign for the Chinese, they are of considerable cultural and artistic value (Fifth Batch of Sichuan Provincial Intangible Cultural Heritage List Project Declaration, 2018).

However, during the researcher's 17 months field study and data collection, it was found that there is a scarcity of literature on the Suona music of the Han nationality in Tongsi Town, lacking systematic organization and in-depth research. This will hinder the transmission, preservation, and sustainable development of Suona music; at the same time, with the change of time, the development of science and technology as well as the implantation of the western culture, the attraction of traditional folk art performances declines, young people gradually lose their interest in this kind of folk music and those who are engaged in Suona playing are gradually decreasing, so the Suona music of the Tongsi Town is facing a crisis of being lost.

Based on the aforementioned background, conducting research on Suona music of the Han nationality in Tongsi Town is of great importance. The researcher

will systematically explore, organize and investigate the current status of the local Suona music, the artistic characteristics of traditional repertoires and preservation strategies of the Suona music. This research aims to fill the gap in studies of Suona music in Tongsi Town, enrich the diversity of Chinese folk Suona music, provide more reference materials and audiovisual resources for future scholars. This will facilitate a more dynamic and living transmission of this musical heritage.

2. Research Objectives

2.1 To investigate the current status of Suona music in Tongsi Town, Sichuan Province, China.

2.2 To analyze the musical characteristics of repertoires selected of Suona music in Tongsi Town, Sichuan Province, China.

2.3 To propose guidelines for the preservation of Suona music in Tongsi Town, Sichuan Province, China.

3. Research Questions

3.1 What is the current status of Suona music in Tongsi Town, Sichuan Province, China?

3.2 What are the musical characteristics of Suona music in Tongsi Town, Sichuan Province, China?

3.3 What are the guidelines for the preservation of Suona music in Tongsi Town, Sichuan Province, China?

4. Research Benefits

4.1 We will understand the current status of Suona music in Tongsi Town, Sichuan Province, China.

4.2 We will know the musical characteristics of Suona music in Tongsi Town, Sichuan Province, China.

4.3 We will learn more about the guidelines for the preservation of Suona music in Tongsi Town, Sichuan Province, China.

5. Research Definitions

5.1 Suona refers to a folk musical instrument widely popular throughout various regions of China, commonly known as the Laba. Different names in various regions like Dida, Haidi, Dadi etc.. In Tongsi Town, the Suona is also called "Sa la er," "Chui chui er."

5.2 Suona music in Tongsi Town refers to the Suona instrument, Suona music and Suona culture in Tongsi Town. The Suona in Tongsi Town has a long history and is primarily used in local weddings, funerals, and festive events, presented in the form of solo, unison, or ensemble. There are a total of 18 traditional Suona music pieces that currently exist locally.

5.3 Han nationality refers to the main ethnic group in China, the most populous ethnic group in the world. It is also known as the Huaxia ethnic group, Han people, and descendants of "Yan and Huang." China's Han population accounts for 91.51 percent of the country's total population.

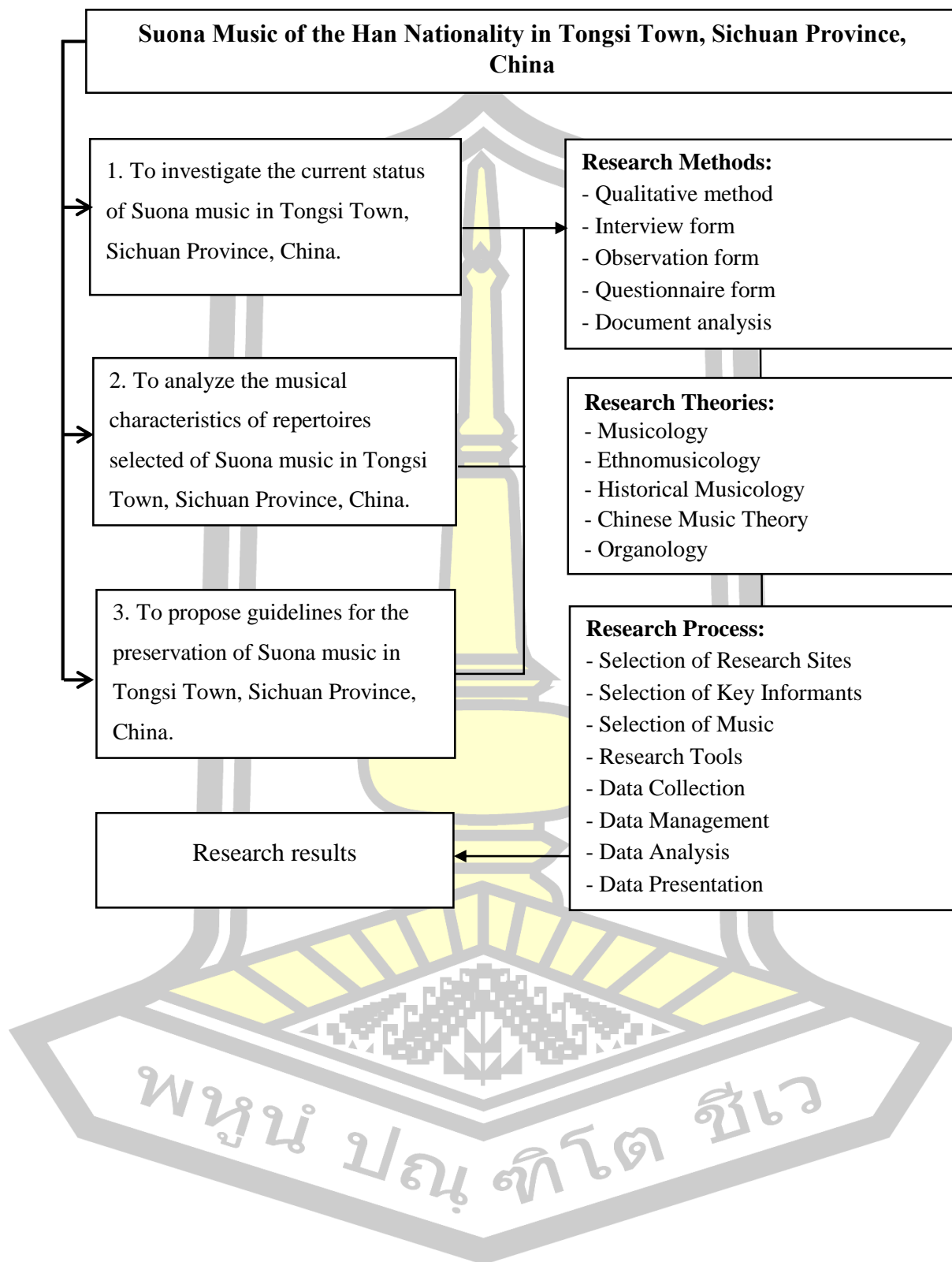
5.4 Current status refers to status of the Suona instruments, Suona music, Suona musicians and social functions.

5.5 Music characteristics refers to the musical characteristics of repertoires selected of Suona music in Tongsi Town, referring to the structure form, melody, tonality, rhythm and emotion.

5.6 Guidelines for preservation refers to guidelines based on the preservation policies and opinions of the local government, schools and residents.

6. Research Conceptual Framework

This dissertation focuses on the Suona music of the Han nationality in Tongsi Town, Sichuan Province, China, as the research subject. It primarily employs qualitative research methods, gathering data through interviews, observations, questionnaires, and document analysis. The data are interpreted using theories from musicology, ethnomusicology, historical musicology, Chinese music theory, and organology, leading to corresponding research conclusions based on the established research objectives.



CHAPTER II

Literature Review

This chapter provides a comprehensive review and synthesis of the literature related to the Suona Music of the Han Nationality in Tongsi Town, Sichuan Province, China. It compiles essential materials and systematically organizes them in alignment with the researcher's research themes and objectives.

1. General Knowledge about Overview of Tongsi Town, Sichuan Province, China
2. General Knowledge about Overview of Suona in China
3. General Knowledge about the Society and Culture of Suona Music in China
4. The Theory Used in Research
5. Literature and Related Research

1. General Knowledge about Overview of Tongsi Town, Sichuan Province, China

1.1 Overview of Tongsi Town

1.1.1 Administrative divisions

Tongsi Town is a Town-level administrative unit under the jurisdiction of Fushun county, Zigong City, Sichuan Province, People's Republic of China. The Tongsi Town people's government is located at No. 28 Tongzhao road. Tongsi Town administers the following areas: Tongjiashi community, Daaochang community, Zhixi community, Lizhai Village, Laozhai Village, Dengwan Village, Shiba Village, Zhouhe Village, Hongcai Village, Huangfeng Village, Dongchan Village, Moxiang Village, Caogou Village, Xihu Village and Minzheng Village (Statistical area codes and urban-rural division codes of Tongsi Town, 2023).

1.1.2 Geographical position

Tongsi Town is located in the eastern part of Fushun county, neighbouring Gufo Town in the east, Zhaohua Town in the south, Longwan Town in the west and Daisi Town in the north. Geographic coordinates are: 29°07'36 "N, 105°10'08 "E. The terrain is inclined from west to east and the highest point in the territory is located in the slope of Jianshan Mountain, with an altitude of 597.6 metres. It is 26 kilometres

away from Longchang county and 30 kilometres away from Lu county, with an area of 84.58 square kilometres (The Political Region Encyclopedia of the People's Republic of China · Sichuan Province Volume, 2016).

1.1.3 Climatic characteristics

Tongsi Town is a subtropical monsoon climate, which is characterised by mild climate, abundant rainfall, more abundant light, long frost-free period, four distinct seasons, warm winter and early spring. The average temperature for many years is 18°C. The average annual frost-free period is 350 days. The average annual sunshine hours is 1174.9 hours. The average annual precipitation is 1050mm. It is a civilised and affluent place in Fushun county, and has been a developed area of farming culture, with agriculture as the mainstay throughout the ages (The Political Region Encyclopedia of the People's Republic of China · Sichuan Province Volume, 2016).

1.1.4 Historical evolution

Tongsi Town is located in the eastern part of Fushun county, Zigong City, Sichuan Province, China, about 27 kilometres from Fushun county. The historical overview of Tongsi Town can mainly be divided into the following four periods:

(1) Qing Dynasty period (1622 to 1911 A.D.)

Kangxi Period (1622-1722 A.D.), Tongsi was initially established during the reign of Emperor Kangxi in the Qing Dynasty. During this time, it was known as "Shiechang," indicating its role as an early marketplace or settlement area vital to local commerce. Qianlong Year 22 (1757 A.D.), the Town was incorporated into the administrative structure of Fushun county under the name "Tongjiashi." This reflects a period of formalization in local governance and possibly an increase in the area's significance.

(2) Republican reforms and early 20th century (1912 to 1949 A.D.)

Republic of China Year 1 (1912 A.D.), with the establishment of the Republic of China, "Tongsi group" was set up, marking an early administrative shift aligning with the new republic's policies. Republic of China Year 23 (1934 A.D.), the merger of Shiniu and Zhixi parts led to the renaming of the formerly combined area to

"Tongsi Village." This was a part of larger efforts to streamline administrative divisions in response to changing political climates.

(3) People's republic of China and communal period (1950 to 1982 A.D.)

1950 A.D., following the establishment of the People's Republic of China, major adjustments in administrative divisions took place. Tongsi Village became part of the 15th district as the county was restructured into 16 districts. November 1955 A.D., further adjustments led to the creation of the Tongsi district, which had Tongsi Village under its jurisdiction, reflecting a more localized governance structure. October 1958 A.D., another major district adjustment resulted in the abolition of the Tongsi district, and the establishment of the "Tongsi people's commune," placing it under Dayi district. This reflects the nationwide push for collectivization and communal living. 1961 A.D., restoration of the Tongsi district occurred, maintaining the "Tongsi people's commune" under its administration, showing the continued commitment to the commune system for managing agricultural and rural communities.

(4) Reform and opening-up with modern administrative changes (1983 A.D. till the present time)

1983 A.D., the "Tongsi people's commune" was reverted to "Tongsi Village" as China began to move away from the commune system towards a more decentralized and market-based rural community structure. 1988 A.D., the Tongsi district was abolished, and its jurisdiction, including Zhixi Town, was incorporated into Tongsi Town. This marked a significant shift towards a Town-based administrative system. August 2019 A.D., Baoqing Town was abolished, and its administrative area became part of Tongsi Town, further expanding its governance area. As of October 2023 A.D., Tongsi Town encompasses 3 communities and 12 administrative Villages, including Tongjiashi community and Zhixi community, among others. This highlights the modern complexity and scope of the Town's administration, reflecting current trends in local governance and integrated rural development.

This historical overview illustrates the dynamic administrative evolution of Tongsi Town from its early establishment through various regime changes and administrative reforms to its current status (The Political Region Encyclopedia of the People's Republic of China · Sichuan Province Volume, 2016).

1.1.5 Ethnic

Tongsi Town is a Han Chinese gathering place, the majority in Tongsi Town of the total population is Han nationality, accounting for 99.65%. However, there are also 15 other ethnic minorities, including Tibetan, Miao, and Zhuang etc.. At the end of 2011, the total population of Tongsi Town was 39,634, of which 5,582 were permanent residents of the Town. There was also a floating population of 10,535. Of the total population, 20,421 are male, accounting for 51.5 per cent; 19,213 are female, accounting for 48.5 per cent; 6,764 are under 14 years of age, accounting for 17 per cent; 28,950 are 15-64 years of age, accounting for 73 per cent; and 3,920 are 65 years of age or older, accounting for 10 per cent. After being merged into the former Baoqing Town in 2019, the registered population of Tongsi Town was 59,101 (The Political Region Encyclopedia of the People's Republic of China · Sichuan Province Volume, 2016).

1.1.6 Language

The local language in Tongsi Town primarily belongs to the Han Chinese dialect group—Fushun dialect. Tongsi Town is under the jurisdiction of Fushun county, which features two dialects: Southwestern Mandarin and Hakka. Southwestern Mandarin is further divided into Fushun dialect and Huaide dialect. Fushun dialect is represented by the dialect of Chengguan Town, the county seat, while Huaide dialect is used only in Huaide Town, Huaide Township and Changtan Township, which are located in the southern part of the county, adjacent to Lu county. Fushun dialect evolved over hundreds of years, originating from the large migrations during the late Yuan and early Ming Dynasties (1368-1444 A.D.) and the late Ming and early Qing Dynasties (1600-1700 A.D.). It is based on the Huguang dialects brought by immigrants from Huguang, blended with earlier local dialects (Sichuan Provincial Chronicle: Dialect Chronicle, 2013).

1.1.7 Educational undertakings

At the end of 2011, there were 10 kindergartens in Tongsi Town, with 654 children in kindergartens and 35 full-time teachers; 6 primary schools, with 2,791 students and 100 full-time teachers, and the enrolment rate of primary-school-age children was 100 per cent; 1 junior high school, with 524 students and 28 full-time teachers, and the enrolment rate of junior high school-age people, the rate of advancement to primary and junior high school and the rate of coverage of nine years of compulsory education were all up to 100 per cent; and 1 middle-level vocational school, with 100 students (The Political Region Encyclopedia of the People's Republic of China · Sichuan Province Volume, 2016).

1.1.8 Traditional folk culture and customs

1.1.8.1 Traditional folk culture

Tongsi Town is relatively remote and closed, so it has a rich native culture, on this basis, absorbing the well salt culture and river culture of the neighbouring areas, forming a treasure trove for the growth and development of traditional national and folk culture and gradually forming a unique local cultural phenomenon. There are three main folk arts and cultures in Tongsi Town, one of which is Suona art in Tongsi Town, which has been listed in "Intangible Cultural Heritage of Sichuan Province" in 2018; the second one is the traditional production process of earthenware in Tongsi Town, which was listed in "Intangible Cultural Heritage of Sichuan Province" in 2009; and the third is high table lion lantern in Tongsi Town, which has been listed in "Intangible Cultural Heritage of Zigong City." Because of these three valuable intangible cultural heritages, Tongsi Town has become the "Chinese Folk Culture Art Village."

1.1.8.2 Traditional folk customs

(1) Wedding customs

The local area primarily follows Han Chinese wedding customs. Before the founding of the People's Republic of China, the Town adhered to the feudal practice of arranged marriages, which included a complex process of "Ti qin" (match-making), "Ding hun" (engagement), "Kai geng" (selecting an auspicious date), "Xia pin" (presenting gifts), "Song qin" (sending invitations), "Jie qin" (welcoming the bride), "Hui ma che" (returning in a bridal procession), "Zhou tang"(holding a

banquet), "Nao fang" (disturbing the bride's chamber), "Hui men" (visiting the bride's family), and "Xie mei" (thanking the matchmaker). Nowadays, wedding procedures have been simplified. After a romantic relationship develops and both sets of parents fully approve, a wedding date is set. On the day before the wedding, the groom's party organizes a procession to deliver the arranged betrothal gifts to the bride's home. On the wedding day, this procession carries the bride's dowry (including the betrothal gifts provided by the groom) back to the groom's home. On the morning of the wedding day, the bride's family hosts a banquet to entertain friends and family, during which the bride performs a traditional "crying" to express her reluctance to leave her parents. Accompanied by relatives, she then goes to the groom's home, where the groom's side hosts a banquet to announce the marriage to friends and family. Some may also conduct a traditional wedding ceremony, followed by a visit back to the bride's family on the second day (Fushun County Chronicle, 2011).

(2) Funeral customs

The local area mainly practices Han Chinese funeral customs. Before 1960 A.D., burials were primarily performed in the ground. When Town residents passed away, they often relied on relatives and friends to bury them in the countryside, following strict procedures. The traditional funeral ceremonies are imbued with a strong sense of feudal superstition, characterized by strict rules and procedures. For instance, the rituals may include inviting a Taoist priest to conduct spiritual rites, setting up a ritual altar and consulting a "feng shui shi" (in folk belief, feng shui practitioners are often respectfully referred to as "feng shui shi" and are also known as "yin-yang shi"). This term specifically denotes individuals whose expertise lies in assessing the geographical features of residential sites and burial grounds, among other locations) to select an appropriate burial site. Additionally, participants often prepare offerings such as "luo qi qian" (joss money), "ling fang zi" (ceremonial houses) for the deceased and other traditional burial items, collectively referred to as "accompanying funeral goods." Today, cremation is the primary method, with ashes buried in cemeteries or kept in funeral homes (Fushun County Chronicle, 2011).

(3) Birthday customs

In the local area, celebrating a birthday is also referred to as "Xian sheng" or "Man shi." During birthday celebrations, it is customary to hold a banquet.

“Xian sheng” celebrations are often simple, typically involving family reunions. Those celebrating “Man shi,” which indicates turning ten or multiples thereof, invite friends and relatives for a dinner the night before and share “Shou mian (noodles).” For seniors over the age of 60 celebrating “Man Shi,” the occasion includes additional birthday greetings, reciting “Zhu shou ci” (birthday blessings) and distributing “Hong bao” (money), among other practices (Fushun County Chronicle, 2011).

(4) Traditional festivals

The local community places great importance on traditional festivals such as the Spring Festival, Dragon Boat Festival and Mid-Autumn Festival. Especially during the Spring Festival, referred to locally as “Guo Nian,” families gather to enjoy a reunion dinner starting from New Year's Eve, known as “Tuan Nian.” When the new year arrives, the atmosphere of celebration reaches its peak with the setting off of firecrackers and fireworks. In Tongsi Town, customs during the Spring Festival include posting couplets, visiting each other’s homes for New Year greetings, lion dances, dragon dances and lantern festivals. These activities typically continue until the fifteenth day of the first lunar month. Moreover, Fushun county holds dragon and lion dance performances every year during the Lantern Festival. Qingming Festival is marked by ancestor worship and tomb sweeping, the Dragon Boat Festival features boat races, and the Mid-Autumn Festival includes moon gazing as well as poetry and music events (Fushun County Local Conditions · Sichuan Provincial Conditions, Network: www.scdfz.orz.cn, 2019).

1.1.9 Traditional folk music

1.1.9.1 Shan ge (山歌)

The local rural community has a rich repertoire of labor mountain songs. People often sing while they work, expressing their inner feelings. This includes songs such as the Fang Niv Song, Cha Yang Song and Pang Xie Song, among others. They have a wide range of content, short structure, bright melodies, simple emotions, and a free rhythm.

1.1.9.2 Folk songs (民歌)

Most folk songs are spontaneous and inspired by the environment. They encompass various themes, including labor songs, political songs, life songs, love songs and children's songs.

1.1.9.3 Xiao diao (小调)

Lantern tunes are the most common type of Xiao diao, referring to songs sung while dancing with lanterns (such as Flower lanterns, Yao Gu lanterns and Niu Er lanterns). The content primarily revolves around love between men and women. For example, songs like Zheng Yue Li Lai Shi Xing Nian and Wo Yu Qing Ge Lai Bai Nian are often sung impromptu, emphasizing lively and cheerful performances. From the fifth to the fifteenth day of the first lunar month each year, lantern performers invite folk singers to organize flower lanterns to visit the docks and sing on the streets.

1.1.9.4 Hao zi (号子)

The songs sung during physical labor to coordinate efforts, unify rhythms and alleviate fatigue. These songs are often led by one person, with the rest joining in. The main type is the boatmen's Hao zi in local place.

1.1.9.5 Other folk music

This mainly includes Suona performance, Erhu performance, Sichuan opera singing, as well as the traditional folk practices of "Ku jia"(singing at weddings), "Ku sang"(singing at funerals) and "Dao chang"(singing at rituals or ceremonies)" (Fushun County Chronicle, 2011).

In the local musical landscape, Suona music of Han nationality holds the most representative and unshakeable status among traditional musical instruments.

1.2 Overview of Suona music in Tongsi Town

1.2.1 Origin: Qing Dynasty period (1622-1911 A.D.)

Tongsi Town was initially established during the Kangxi period of the Qing Dynasty (1622-1722 A.D.) and was originally known as "Shi e chang." The Town is part of Fushun County in Zigong City. The Chinese Suona has undergone more than a thousand years of evolution and development since its introduction to the Central Plains, gradually becoming one of the most widely used musical instruments in the folk music of both the Han and ethnic minorities. In regions densely populated

by Han people across the country, the Suona has developed into various distinctive musical styles due to regional differences between the north and south, as well as variations in cultural practices, lifestyles, and transmission methods. In the southern Sichuan region, particularly around Zigong, the Suona is especially popular and traditionally plays an indispensable role in important occasions such as festivals and weddings.

In You Zhengfu's article "A Spot of Red Amongst the Sea of Green: The Spring Blossom of Tongsi Suona," it is mentioned that the formation of Han Suona music in the Tongsi Town may be deeply rooted in the following three historical aspects:

(1) The totemic sacrificial music of ancient Fushun: The Tongsi Town was once part of the ancient Ba Kingdom, where the totemic sacrificial music of the local indigenous Liao people was prevalent. Although traces of this tradition have largely faded today, this once-existing musical tradition may have provided a historical foundation for the transmission and development of Han Suona.

(2) The influence of temple music during the Tang and Song Dynasties (960-1279 A.D.): As early as the Tang and Song Dynasties, temples flourished in the Fushun area, and Tongsi Town derived its name from the presence of temples. Local temples hosted various sacrificial music activities such as rituals for Confucius and coming-of-age ceremonies. While further verification is needed regarding the influence of temple music on Suona music, this potential factor cannot be overlooked.

(3) The cultural integration from salt merchants and immigration activities during the Qing Dynasty (1636-1912 A.D.): Due to the interactions of salt merchants and the large-scale immigration activities such as "Huguang Filling Sichuan" during the Qing Dynasty, the Tongsi Town experienced significant population movement. This convergence and integration of southern (from regions like Huguang, Jiangsu, and Zhejiang) and northern (from regions like Shanxi, Shaanxi, and the Two Rivers area) Suona musical styles, in conjunction with the rich cultures of Bashu, Jingchu, and Han, may have profoundly influenced the formation and development of Han Suona (You Zhengfu, 2013).

Based on the above three sources, the researcher interviewed Xu Yucai, the director of the Fushun County Cultural Center, Zheng Jiexiu, a professor

specializing in Suona at Sichuan Conservatory of Music and Tong Shiyong, the discoverer of Han Suona in the Tongsi Town and the director of the Zigong Cultural Center. All three individuals agreed that the third explanation aligns more closely with historical records and literature.

"Huguang Filling Sichuan" refers to the period in the early Qing Dynasty when Sichuan experienced warfare that led to a drastic decrease in population. In response, various levels of government, from central to local, implemented a series of bars to attract immigrants from other regions. Among these, the population from the Huguang Provinces was the largest, while Hakka immigrants (a Han ethnic group from Guangdong, Fujian and Jiangxi) constituted the second-largest group, following those from Huguang. At that time, Huguang immigrants and Hakka immigrants accounted for 40% and 33% of Sichuan's total population, respectively, leading to a significant influx of people into the southern and western regions of Sichuan.

Historically, the Qing Dynasty was a flourishing period for the development of Suona music. Folk bands featuring the Suona, such as "Gu yue" societies, "Gu yue" ensembles and "Chui ge" gatherings, as well as small groups of three to five musicians, became widely popular across China. Tong Shiyong and Xu Yucai deduced that the Suona likely made its way into the Fushun county during the reign of Emperor Kangxi (1622-1722) as a result of this north-south population migration, gradually integrating into the local folk culture. During that time, the Suona played an important role in local folk activities surrounding weddings, funerals, festivals, celebrations, temple fairs, and birthday celebrations. Additionally, in their leisure time, people frequently played the Suona in streets, alleys, and courtyards, engaging in self-entertainment. The Suona was also commonly used in local operas and folk songs and dances to create atmosphere (Tong Shiyong, Xu Yucai, July 2023, Interviewed).

In summary, the formation of Han Suona music culture in Tongsi Town is likely the result of multiple historical factors working in conjunction. Particularly during the Qing Dynasty, with the migration of populations between the north and south, Suona music was able to spread and develop in the Fushun county, gradually becoming an important component of local folk activities. This not only

reflects the significant status of Suona music in local culture but also demonstrates its diversity and widespread application in the community. These factors interwove and interacted across different historical periods, collectively fostering the transmission and prosperity of Han Suona music culture in the Tongsi Town.

1.2.2 Development (1912 A.D. - present)

In the development about Suona music of the Han nationality in Tongsi Town, the Lai Family from Laozhai Village and their establishment of the Lai Family Band played a key role. Based on field research and information provided by key informants, the summary can roughly be divided into five stages. (Tong Shiyong, Xu Yucai, Lai Zhongcheng, July 2023, Interviewed)

(1) Formative period (late 19th century to early 20th century)

The establishment of the Lai Family and the Lai Family Band marked the official formation about Suona music culture of the Han nationality in Tongsi Town. According to documented family transmission history, the first-generation Suona transmitter, Lai Yideng, was born in 1894 and began learning the art of Suona at a young age. After reaching adulthood, he formed the local first Suona ensemble in the early 20th century, naming it the Lai Family Band. The Lai Family Band was active in various local activities including planting and harvesting, traditional festivals, weddings, and funerals, becoming an indispensable part of the local cultural life. Through a master-apprentice system, Lai Yideng taught the art of Suona performance to the next generation, laying the foundation and transmission system for Tongsi Suona music. His efforts not only facilitated the establishment of the Suona art but also promoted the rich development of local music culture.

(2) Prosperity period (1910-1950 A.D.)

According to the records in the "Fushun County Chronicle," local folk activities were frequent and diverse during this period. The second-generation transmitter, Lai Liqing, was not only highly skilled but also trained a significant number of Suona talents in the area, allowing Suona art to flourish in Tongsi. At this time, the number of local Suona bands reached up to 30, with more than 150 participants, forming a powerful musical team. The performance forms of the Suona teams were rich and varied, usually accompanied by percussion instruments such as drums and gongs, together creating a vibrant scene of folk music and even becoming

the climax of important festivals. Meanwhile, Lai Liqing was skilled in the craftsmanship of Suona making; the Suonas he crafted are still in use today and have become an important medium for transmission, showcasing the close connection between local craftsmanship and music culture.

(3) Stagnation period (1950-1980 A.D.)

In a specific socio-political environment, particularly under the influence of extreme leftist ideologies, the folk activities that Suona art depended on faced severe restrictions and rejection, leading to a significant impact on the development of Suona. According to the recollections of transmitters, activities related to Suona performance drastically decreased during this period; many Suona artists could only resort to secretly taking "gigs" as a survival strategy, while many traditional melodies and performance forms nearly vanished from public view. In the 1960s, the tide of the "Cultural Revolution" swept through the countryside, with many Suonas and other musical instruments being confiscated or deliberately damaged. Suona music not only faced the crisis of instrument theft but also fell into a low point due to a lack of stages and venues. This historical period became a "dark age" for local cultural development, posing existential challenges for traditional arts.

(4) Revival period (1980-2000 A.D.)

With the convening of the "Third Plenary Session of the 11th Central Committee of the Communist Party" of China in the early 1980s, the introduction of new policies provided excellent opportunities for the restoration of local folk activities, allowing Suona music in the Tongsi Town to gradually regain vitality. The lifting of bans granted Suona bands the freedom to operate independently, rejuvenating local music culture once more. However, the previously twisted period imposed certain limitations on the development of Suona, and performers faced the challenge of readjusting to the market and public demands. During this process, the third-generation "Lai player" Lai Zhilun gradually developed simpler and more flexible performance forms to adapt to the new performance environment. For instance, he employed a performance style accompanied by percussion instruments like cymbals and other small instruments, with one person controlling the percussion while another played the Suona, creating a wonderful performance. This innovation

not only preserved the essence of traditional performance but also demonstrated the adaptability and survival wisdom of music culture in modern society.

(5) Present day (2000 A.D.-now)

Currently, the fourth-generation transmitter of the Lai Family, Lai Zhongcheng and the fifth-generation transmitter, Lai Houchao, continue to lead the development of Han Suona music in Tongsi Town, integrating modern popular elements and incorporating western musical instruments such as electronic keyboards. Despite facing new crises and challenges in the context of the new era, the deep-rooted Suona cultural heritage in the Tongsi Town has resulted in the Town being designated as a "HomeTown of Folk Culture and Arts" by the Ministry of Culture of China in 2011 and 2014. In 2018, Suona music in Tongsi Town was officially included in the provincial-level intangible cultural heritage list. This series of honors not only highlights the important status of Suona music in Tongsi Town in the local culture but also provides a solid foundation for its transmission and preservation.

The historical development about Suona music of the Han nationality in Tongsi Town is rich and diverse, influenced by ancient Fushun totemic sacrificial music, temple music, as well as the migration activities during the Qing Dynasty, especially the "Huguang Filling Sichuan" migration wave that facilitated its dissemination. The "Lai Family Band" founded by the Lai family in the early 20th century, became a cornerstone of Suona culture, promoting the prosperity of music through generational and master-apprentice transmission. Although the social turmoil in the mid-20th century impacted the Suona, it experienced a revival and evolved into forms that adapted to contemporary times thanks to the reforms and opening up that began in the 1980s. Today, the descendants of the Lai family continue to lead innovations in Suona music, integrating modern elements to reinforce its cultural significance. Tongsi Town is praised for its rich cultural heritage and is regarded as the Home Town of Chinese Folk Culture and Arts. The local Suona has been included in the provincial intangible cultural heritage list, ensuring the transmission and modern development of Suona art.

2. General Knowledge about Overview of Suona in China

2.1 Origin

The Suona, commonly known as the Laba (喇叭), is a double-reed woodwind instrument that is both a world instrument and a traditional Chinese folk instrument. The academic community has not yet reached a conclusion on the origin of the Suona, whether it originated in China and the exact time of its introduction into China. At present, there are three kinds of origin theories that are representative in the academic circles:

2.1.1 Originated in Persia and Arabia (600 A.D.)

The first argument, notably represented by Japanese scholar Hayashi Kensan in his work "A Study of East Asian Musical Instruments," states: "The Chinese Suona originated from the Persian and Arab instrument Surnay." Hayashi proposes this view primarily from a linguistic perspective, believing that the name "Suona" is a transliteration of the Persian word "Zurna." He argues, "The phonetics of the name 'Suona' indicate that it is a foreign musical instrument." This viewpoint has been widely circulated in China and has significantly influenced Chinese scholars. Therefore, the origin of the Suona was basically adopted from the Persian and Arabian viewpoints in the writings and articles before the 1980s in China.

Earlier than Hayashi Kensan, the renowned organologist Curt Sachs also held a similar view. In his "History of Musical Instruments," he stated: "We can consider that the 'oboe' (i.e., Suona) was created in the Semitic world, possibly somewhere between the Asian subcontinent and Arabia. This can be evidenced by its Mesopotamian name."

Another prominent Japanese scholar, Kishibe Shigeo, also believed that "Suona" is a transliteration of the Persian word "Surnay" and suggested that it was introduced to China from the south. (Liu Yong, 2006)

2.1.2 Originated in Xinjiang, China (300 A.D.)

The second argument, represented by Zhou Jingbao's article "A Study of the Suona" in 1984 is rooted in the origin theory associated with the depictions of the Suona in the mural paintings of Cave 38 of the Kizil Grottoes in Baicheng, Xinjiang.

The article points out: "the Arab history books, the Arabs since the 6th century A.D., the use of Suona along with other musical instruments to play, to the 7th century, its role in the army is very prominent, after the 8th century, due to the Islamic religion does not advocate, and then gradually disappeared." But "The Kizil Grottoes in Baicheng, Xinjiang, were carved beginning in the 3rd century AD, and the murals already depict the Suona. This not only corroborates the oversight in Chinese historical records but also provides strong evidence against the Arab assertion that the surnay emerged in the 6th century AD. It demonstrates that the instrument was in use in the Xinjiang region no later than the 3rd century AD." In addition, he argues that the word "Sournay" is not Persian, but Turkic. Therefore, the Suona first arose in Xinjiang as a contribution of the ancient Uyghur people, from which it was later introduced to Arabia, India, and then to Europe (Liu Yong, 2006).

2.1.3 Originated in Shandong, China (25-220 A.D.)

The third argumen was proposed by Jia Yanfa of the Cultural Center of Jiaxiang County, Shandong Province. He wrote in 1996, "The tidal wave of music in the Town of Suona" article, he described the Suona instrument carved on a Han Dynasty (202 B.C.-220 A.D.) portrait stone at the Wu Clan Ancestral Hall in Jiaxiang, Shandong. He believes that the Suona had already appeared during the Eastern Han Dynasty (25-220 A.D.), only that the Suona was known as the "Da di (big flute)" at that time, and that it was only during the Ming Dynasty (1368-1644 A.D.) that it adopted the Persian translation "Surna." It was not until the Ming Dynasty that the Persian word "Surna" was adopted (Chen Jiaqi, 2000).

For the latter two claims, there are physical objects, with a strong persuasive force, in contemporary writings and documentary sources, naturally more emphasis on the doctrine of Kizil and Shandong Jiaxiang stone carvings, on the Persian, Arab doctrine to avoid. However, some scholars have questioned. For example, Mr. Huo Xuchu on the khazil Suona, why in the cave mural, only in the 38th cave appeared "Suona," while in other caves did not appear horn instrument? Therefore, it is speculated that the 38th cave murals on the trumpet may be added for the late man-made. Regarding the Jiaxiang carvings, Mr. Zheng Zuxiang questioned whether the musical instrument on the carvings was "Suona," and he thought it might be "Jia" (箎

). Therefore, after the 21st century, our academic articles about the origin of Suona returned to the Persian and Arabian theory (Liu Yong, 2006).

2.2 Development

The development of Chinese Suona can be divided into four main periods.

2.2.1 Tang and Song Dynasties (618-1279 A.D.)

Although the Suona appeared during the Tang Dynasty (618-907 A.D.), no written records from the Tang and Song Dynasties (960-1279 A.D.) have documented its use. The only scarce references to the Suona are from a brick sculpture in Huangze Temple in Guangyuan, Sichuan, built during the Southern Song Dynasty (1127-1279 A.D.), and a depiction on a classic scroll of the Naxi Dongba religion in Yunnan, which the China Music Research Institute has dated to the Song and Yuan Dynasties (960-1368 A.D.). These limited references suggest that the Suona was not commonly used during the Tang and Song periods.

However, it is possible that the Yuan army's western expeditions, which spanned more than 30 years (1219-1257 A.D.), reintroduced the Suona to China from regions like Muciyi (present-day Iran) and Baoda (present-day Baghdad) in West Asia, where it was used for military music. According to research by Mr. Zhamusu, a Mongolian scholar, the Yuan army employed the Suona in military contexts prior. As such, the Yuan army may have brought the Suona into the Chinese heartland during their southern campaigns, facilitating its widespread dissemination throughout China. Although this is an inference, it presents a convincing argument (Chen Jiaqi, 2000).

2.2.2 Ming Dynasty (1368-1644 A.D.)

By the Ming Dynasty, the Suona not only appeared in written records but also in increasingly realistic images in murals and sculptures. For example, the Suona depicted in the murals of the Temple of the Mother of God in Fenyang, Shanxi, from the twenty-eighth year of the Jiajing period (1549 A.D.), closely resembles the modern Suona. Murals in the Da Zhao Temple in Lhasa, the Kai Yuan Temple in Quanzhou, and the Dai Temple portray the Suona with remarkable realism. Additionally, figurines unearthed from the tomb of King Yizhuang of the Ming Dynasty in Jiangxi Province and from a tomb in Huayang, Sichuan Province, feature vivid depictions of musicians playing the Suona.

According to the Sichuan volume of the "Integration," two tombs of Ming officials were excavated in Tongliang County, Chongqing Municipality, in 1982—one from the Jiaping period (1522-1566 A.D.) and the other from the Wanli period (1573-1620 A.D.). Each tomb contained a group of ceremonial figurines, including two figures playing the Suona. Furthermore, the Suona frequently appears in illustrations for novels and songbooks from the time, such as the Ming-era publications "Lan Qiao Yu Chu Record" and "Ling Xi Jin." By this period, artists no longer struggled with rendering the Suona, producing images with clarity and precision (Liu Yong, 2000).

2.2.3 Qing Dynasty (1644-1912 A.D.)

During the Ming and Qing Dynasties (1636-1912 A.D.), with the "popularization of the Guchui music (a traditional music form mainly featuring the ensemble of percussion and wind instruments) system," orchestras featuring the Suona as the main instrument became the most common form of Guchui ensembles. In the Qing Dynasty, particularly during the Yongzheng period (1723-1735 A.D.), the system of music registration faded away. Despite this, some musicians remained affiliated with the government. These musicians, under government auspices, delineated their territories and areas of activity, serving local rituals and customs. As a result, musicians previously part of the registered system played a crucial role in preserving the various aspects of musical traditions while frequently participating in folk ceremonies and practices (Xue Suxiang & Li Aizheng, 2023).

2.2.4 New China founding period (1949 A.D. - 2000 A.D.)

After the founding of the People's Republic of China in 1949, folk Suona artists began adapting traditional repertoires to align with contemporary trends, moving towards standardization and scientific methods. Collecting and reworking traditional pieces was the first step in transforming Suona performance art, providing audiences with fresh experiences. In Shandong Province, music experts comprehensively collected and organized folk tunes for instruments like the Suona, pipe, and sheng, resulting in the publication of the "Shandong Folk Music Collection."

This effort led to the creation of new Suona works by professional composers. As Suona players joined professional music colleges and national

orchestras, innovative solo pieces emerged, including Sheng Li Cha Yang Song by Professor Fan Guozhong, Huang Tu Qing Song by Professor Wang Gaolin and Tui Xiao Yuan Jin Nong Cun by Professor Chen Jiaqi.

Following the reform and opening-up period, young graduates infused new energy into the Suona tradition, marking a period of prosperity and development in the creation of solo music. One notable piece is Zhou Dongzhao's Huang Tu Qing, which features a broad and melodious line with a smooth rhythm, embodying a strong northwestern Chinese flavor. The composition contrasts a slow-tempo first section with a distinctive local character against a lively Allegro section, culminating in a powerful climax that highlights the Suona's bright and resonant tone. The piece vividly depicts the transformative spirit and energy of the people in Northwest China amid the reforms (Huyuan, 2021).

After the founding of the People's Republic of China, the development of national orchestral music advanced significantly. A comprehensive system was gradually established for composition, conducting, performance, and the organization of folk music. Instrument reform also achieved notable progress. Within the new national orchestra, the Suona plays the role of the soprano voice, often used to convey grand, heroic, and powerful music.

Traditional Suona faced limitations due to its narrow range, particularly the lack of middle and low notes and the difficulty of controlling chromatic pitches. In response, the late Mr. Wu Zhongfu, a renowned master in wind instrument production, developed the keyed Suona after years of exploration and research to address these issues. The modern keyed Suona now includes soprano, alto, tenor, and bass versions, each equipped with chromatic and overtone keys to widen its range and stabilize its pitch. Styles and fingerings can vary by region and maker, but the most common type is the alto keyed Suona, which typically spans a range of 18 degrees (Wu Zekun, 2023).

2.3 Geographical distribution

After the Suona was introduced into China, it has undergone a long period of development and fusion, and is mainly divided into the northern Suona and the southern Suona. Nowadays, Chinese academics often refer to the "north and south" Suona, which is mainly divided into the northern region Suona: it mainly includes Shandong, Liaoning, Henan, Hebei, Shaanxi, Gansu, Ningxia, Shanxi, Xinjiang, Jilin,

northern Jiangsu, northern China and other regions. Southern region Suona: mainly includes Zhejiang, Fujian, Guangdong, Hunan, Hubei, Yunnan, Sichuan, Guizhou, Southern Jiangsu and other regions. At the same time, according to the "Chinese Minority Musical Instruments" and "Chinese Musical Instruments," the Suona is popular among 21 ethnic groups throughout the country: Han, Uyghur, Yi, Mongolian, Li, Manchu, Gelao, Buyei, Miao, Tibetan, Shui, Yao, Hani, Bai, Tujia, Zhuang, Jingpo, Xibo, Chinese Korean, Hui, and She. Han Suona is primarily distributed in areas populated by the Han ethnic group, while minority ethnic Suona is mainly found in regions where minority ethnic groups are concentrated (Liu Yong, 2000).

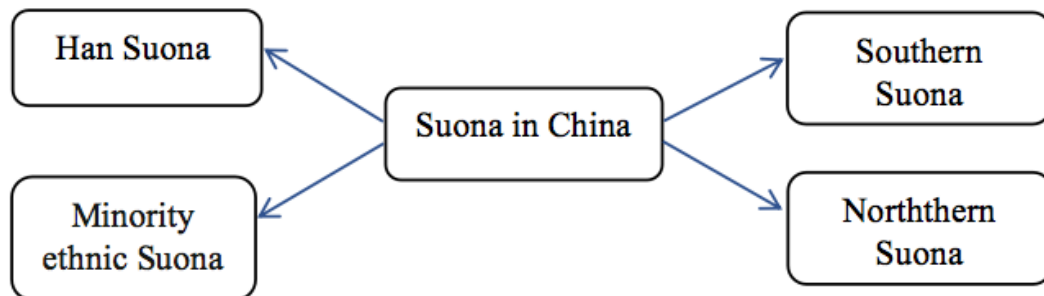


Figure 1. The distribution of Suona in China

Made by: Ying Ren

The Suona, a traditional wind instrument, is known by different names across various regions in China. In general, it is referred to as Suona or Laba in most Han Chinese areas. In contrast, it is called Dida in Guangdong, Haidi in Jiangsu, Zhejiang, and Anhui, and Dadi in Henan and Hebei. In some regions, it's also known as Guchui.

Originally not a Han Chinese instrument, the Suona was introduced to China and gradually became one of the most widely used instruments in Han Chinese folk music. It is primarily found in Han Chinese regions and is used in both northern and southern styles, often in weddings, funerals, folk activities, and opera accompaniments. The northern Suona, typically found north of the Yellow River and Huai River, is characterized by a high-pitched, bold artistic style with a robust, straightforward musical performance. In contrast, the southern Suona, found south of the Yangtze River, emphasizes a rich and delicate traditional flavor with smooth and beautiful musical expressions.

The Suona is indeed the most prevalent instrument in Han folk music, serving as a key component of ensemble performances. It plays a central role in various "Guchui" music (a traditional music form mainly featuring the ensemble of percussion and wind instruments) styles, such as Liaonan, Shandong, Shanxi, Jizhong, Su'nan Shifan, Zhedong, Xi'an and Chaozhou "Guchui" music. In these traditions, the Suona is indispensable, highlighting its importance as a principal wind instrument within these musical forms (Mei Xuelin, 2004).



Figure 2. China Map (The north-south dividing line of China)

Source: <http://m.jxdn.com/app/43611.html> (Accessed September 9, 2024)

From the perspective of development and origin, the evolution of Chinese Suona genres serves as a cultural testament to the unity of the Chinese nation. According to our research group's incomplete statistics and preliminary categorizations, the "Suona family" in China encompasses over 20 different instruments. These include the Guangdong bamboo pipe, the Fujian Aizai, the Sichuan Dazhu bamboo Suona, the Xinjiang wooden Suona, the Yi Mohe, the Tibetan Jialin, the Zhuang Bolie, the Yao Baxian, and the Li Lilaluo, among others. These instruments are integral to the folk life of both the Han and numerous other ethnic minorities, fulfilling significant artistic roles in their communities. This diversity has led to the development of a rich and varied performance system, along with distinctive aesthetic characteristics. The art of the Suona, therefore, becomes a shared

musical memory and cultural carrier for multiple ethnic groups, highlighting its role in fostering cultural unity and continuity across China (Gao Changchun, 2023).

Table 1. Names of Suona in various ethnic groups in China

Nation	Name (Annotated Pinyin Pronunciation)
Han	唢呐(Suona)、喇叭(laba)、大笛(dadi)、海笛(haidi)
Uyghur	苏尔奈(sunaier)
Yi	抹轰(mohong)、拜来(bailai)、沙喇(shala)
Mongolian	毕什库尔(bishikuer)
Li	拜(bai)、利拉罗(lilaluo)
Manchu	喇叭(laba)、那仁箏箏格(narenbilige)
Miao	唢呐(Suona)
She	唢呐(Suona)
Shui	唢呐(Suona)
Tibetan	嘉令(jialing)、素呐(suna)
Yao	唢呐(Suona)
Chinese Korean	太平箫(Taipingxiao)
Xibo	喇叭(laba)
Hui	索勒(sule)
Zhuang	波列(bolie)
Hani	木号(mu hao)、删节(shan jie)
Jingpo	洞巴(dongba)
Bai	滴呆(didai)、尼呐(nina)
Tujia	唢呐(Suona)
Gelao	哈姆标(hamubiao)
Buyei	唢呐(Suona)、勒尤(leyou)

Made by: Ying Ren

2.4 Instrument characteristics

2.4.1 Structure

From the point of view of instrument construction, the Chinese Suona and even the worldwide Suona are similar, mainly covering four main parts:

(1) The reed: also known as "Sheghuang," is the component of the Suona responsible for sound articulation. Traditionally, it is crafted from reed, but in some regions, it is made from wheat straw or insect shells. Recently, some have begun using a small piece of plastic straw to create the reed, simplifying the process while maintaining good sound quality. The reed's size must be synchronized with the Suona's shape, including the taper of the instrument's shaft and the opening of the bell. The reed's length, width, and thickness (which influences its hardness and softness) directly affect the instrument's musical style and tone.

(2) The core: also known as the "Xinzi," is the component that connects the reed to the body of the Suona. It is typically a slightly tapered copper tube, with a length that spans from the top end of the shaft to the eighth hole. The top end of the core holds the mouthpiece, while the bottom end is inserted into the top of the shaft. This core acts as a conduit for sound waves entering the Suona's shaft and serves to initially amplify the volume. At both the upper and lower ends of the core, there may be two "air disks." The upper disk is used to support the lips, facilitating breath control and preventing the reed and core from injuring the mouth. The lower disk serves primarily as a symmetrical counterpart to the upper disk, enhancing the instrument's appearance, but it is not essential for the functionality of the instrument.

(3) The tube (body): also called the "Guanshen," is usually a hollow, conical wooden tube made of mahogany or other hard woods (such as jujube, apricot, floor mahogany, birdwood, walnut, plum, etc.), which serves to expand the volume and change the pitch. In some places, they are also made of copper or tin to obtain a different tone from that of the wooden stem. The thin end of the tube is on the top, the thick end is on the bottom (there is the opposite, belong to a very rare case), so that the volume can be further expanded. The body of the tube is usually open 8 holes, 7 in front and 1 in the back, some round, some slightly barrel-rounded. The stem is usually screwed into a bamboo shape, both beautiful and convenient.

(4) The bell: also known as the "Laba," is crafted from a thin sheet of copper and is attached to the lower end of the Suona's tube, allowing for easy attachment and removal. Its primary function is to amplify the volume and enhance the instrument's sound projection. Additionally, the bell can make slight adjustments to the pitch, particularly affecting the fundamental tone and the pitch of the first and second holes. Most Suonas are equipped with a bell. The incorporation of a copper bell in a wooden Suona combines the softness typical of a woodwind instrument with the brassiness of a copper instrument, creating a distinctive tone that blends the qualities of both materials (Liu Yong, 2006).

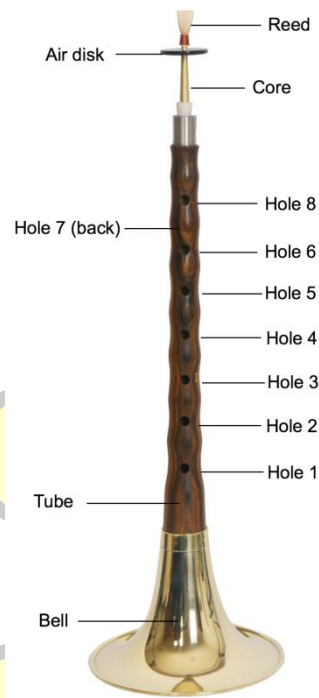


Figure 3. Chinese traditional Suona

Made by: Ying Ren

2.4.2 Size

In general, Chinese Suona has various shapes and sizes, thus forming the "Suona Series." Folks usually divide Suona into three kinds: large, medium and small. However, depending on the region, the boundaries of the division are not the same everywhere. At present, the smallest known Suona appeared in Liaoning, Hebei area, the total length of 220mm, the three-hole is pitched as a^2 (generally the pitch of the three-hole is used as the key name); the largest Suona in Chongqing, the total length

of 1440mm, the three-hole is pitched as F. Generally defined as: the soprano Suona is classified as a soprano Suona if the pitch of the three-hole is f^1 or above. If the pitch of the three-hole is $a--e^1$, the Suona is categorized as an alto Suona. If the pitch of the three-hole is below g , it is a bass Suona. Once upon a time, most of the folk Suona were homemade by artists, and there was no uniform general height standard, as long as the two (or several) Suona playing together had the same pitch, so the size of the instrument was rather haphazard, and this is still the case in many places today. Later, when the "sheng" (笙) was added to some local bands, the size (pitch) of the Suona was stabilized with a standard pitch. Take a D-key alto Suona in the author's hand as an example: the length of the tube is 250mm, the inner diameter of the upper end is 7.5mm, and the inner diameter of the lower end is 21mm; the length of the core is 50mm, the inner diameter of the upper end is 2.3mm, and the inner diameter of the lower end is 6mm; the diameter of the lower end of the bell bowl is 116mm, and the height of the bowl is 87mm (Liu Yong, 2006, 2018).



Figure 4. Chinese traditional Suona
Source: Ying Ren, from fieldwork in 2023

2.5 Musical characteristics

2.5.1 Features of style

China is vast and ethnically diverse, and the musical cultures of various regions and ethnic groups each have their own distinct features, including Suona

music. Thus, when viewed synchronically, Suona music in China displays significant regional characteristics in terms of style and genre, generally reflecting a pattern of diversified development.

As previously mentioned, Suona music in areas such as southwestern Shandong and Henan is characterized by melodies in the style of Yuju opera, ensembles featuring a solo Suona accompanied by sheng, and rich, advanced techniques. In northeastern regions, it is marked by the ancient and solemn Han-chui tunes with a rigorous structure, ensembles of double Suonas without sheng, and a performance style known as "da reng da liao" (large beats and large drops). In the southeastern coastal areas, it features large suite pieces that emphasize both "Chui Da," extensive mixed ensembles, and richly colored percussion timbres. In Shanxi, it is characterized by scatter suites that link different tunes. In Xinjiang, the guzheng music combines ethereal Suona melodies rich in ethnic characteristics with complex, dense drum patterns, forming a unique style of "tight beats and slow blowing."

When comparing the north and south, it is evident that the north emphasizes the blowing aspect while the south focuses more on gongs and drums. These various regional differences reflect the influence of distinct cultural traditions on the performers. Such differences indicate that Chinese Suona music has developed independently within various musical style regions. While there is some interplay between regions, this has not hindered the formation of their own unique styles and genres. It is precisely these unique characteristics that contribute to the vibrant diversity of Suona music in China (Liu Yong, 2006).

2.5.2 Performance form

Traditional Chinese Suona music primarily exists as ensemble music. In the north, it is commonly referred to as "Gu Yue (drum music)," while in the south, it is referred to as "Chui Da (wind and percussion)." In terms of band composition, it inherits the most basic features of the gong and drum ensembles from the Han Dynasty onwards, which are formed by a combination of wind and percussion instruments. Among the wind instruments, the Suona serves as the lead instrument, accompanied by other wind instruments (sometimes strings) and various percussion instruments. Due to the practical differences in musical culture between the north and south, the ensemble composition has developed distinct characteristics, with "the

north emphasizing wind instruments and the south emphasizing Luo Gu (gongs and drums)." However, even within the north or the south, the band compositions vary significantly across different historical periods and regions (Liu Yong, 2006).

2.5.3 Notation

In the past, Suona music in China was mainly transmitted orally, and there was no musical notation in most areas, but artists in some areas still used the score, i.e. the "Gongche" score (Gongche opern is one of the traditional Chinese folk notation methods. It is named after the use of the words "gong" and "che" to write the name of the song). Since the founding of New China, both university teaching and national professional performing arts organizations have been using simple notation (Simplified notation refers to an easy way of notating music. There are two kinds of simple music: alphabetical simple music and numerical simple music. It originated in France in the 18th century and was improved by the Germans to become what it is today. Generally known as the simple score, refers to the digital score. Numerical notation is based on the movable choral method, with 1, 2, 3, 4, 5, 6, 7 representing the seven basic levels of the scale, pronounced do, re, mi, fa, sol, la, ti, the English language by the C, D, E, F, G, A, B, and rests expressed in "0." Each number is equivalent to the time value of the name of a note. The hourly name of each number is equivalent to a 4-minute note on a pentatonic scale), and most folk arts organizations have also changed to simple notation. In order for Suona to better step into the international stage and play with western orchestra, many performers and composers began to try the five-line notation. Zuo Jicheng, a famous Suona master, used five-line notation for both composition and teaching, and thus gained many new insights and achievements; Zhu Jianer, a composer, used five-line notation for his Suona concerto, Tian Yue. In addition, there is also a "Suona shifting notation," that is, in the five-line score with the first key melody record the pitch of the tone, the name of the key is written in front of the score, the composer needs to specialize in notation for the Suona and other national wind music. This kind of notation can be said to be a synthesis of the advantages of simplified notation and five-line notation, and can also be used for certain attempts (Sun Rongwei, 2013).

Most of the traditional Suonas are limited in range and style, so it's easier to learn them by using a short score with different fingerings. For example, 1= D is in

the key of D, and 1 = C is in the key of C. The following example shows that 1, 2, 3, 4, and 5 correspond to the notes d^1 , e^1 , $f^{\#1}$, g^1 , and a^1 on the staff, and if the key sign is changed to 1 = C, the notes will correspond to the c^1 , d^1 , e^1 , f^1 , and g^1 on the staff.

The figure illustrates the notation for Suona. The top section is a simplified score with the following elements:

- Key signature:** 1 = D
- Time signature:** 4/4
- Iterative notation:** A double bar line with repeat dots.
- Notes and rests:** The first measure contains a note '1', followed by a rest '0', and another rest '0'. The second measure contains a note '2', followed by a rest '0', and another rest '0'. The third measure contains a note '3', followed by a rest '4', and another rest '5'. The fourth measure contains a note '5', followed by a rest '0', and another rest '0'.
- Annotations:** 'Tongyin (lowest note)' is written above a box containing the number '5'. 'breath marker' is written above a downward-pointing 'v' symbol. 'note', 'rest', and 'barline' are written below their respective symbols.

The bottom section is a five-line score in G major (one sharp) and 4/4 time. It shows the notes corresponding to the simplified score: 1 (D), 2 (E), 3 (F#), 4 (G), and 5 (A). Breath markers (v) are placed above the notes.

Figure 5. Suona's simplified score & the five-line score

Made by: Ying Ren

2.5.4 Playing

The basic conditions of Suona players. The Suona is a wind instrument that consumes a large amount of air, so a small mouth, thin lips, neat teeth and well-proportioned fingers are indispensable conditions for Suona players.

(1) Holding method and posture. The Suona has eight sound holes, which need to be pressed tightly with fingers. The correct way to play the Suona is: both hands are naturally stretched out and slightly bent, with the right hand at the bottom and the left hand at the top, holding down the holes respectively. The upper grip is held by the index, thumb, middle and ring fingers of the left hand at the 8th, 7th, 6th and 5th holes respectively, while the lower grip is held by the index, middle, ring and tail fingers of the right hand at the 4th, 3rd, 2nd and 1st holes respectively. The thumb of the right hand is placed on the back of the cymbal between holes 2 and 4 to support the weight of the cymbal. The left little finger can be attached to the ring finger, to the cymbal, or in the air, as long as it is naturally relaxed and does not

interfere with the movement of the left ring finger. When playing Suona, it should not only give people the enjoyment of hearing, but also give people the beauty of vision.

(2) Mouth shape and control. The shape of the mouth refers to the way and shape of the Suona piece controlled by the muscles of the two lips. There are three types of mouth shape, namely, natural shape, color lip shape and cheek shape. Generally speaking, a correct mouth shape can produce natural, loose and beautiful music.

(3) Fingering and its characteristics. Fingering refers to the method of finger pressing holes when playing various syllables and music, which can be divided into basic fingering and changing fingering. A good Suona player can use different fingerings to change many different tones, and the sound quality is strong and powerful, good at expressing bright and fast, jumping melody. In the process of Suona playing, different fingering can produce different tones, but also can produce different tone color.

(4) Suona playing skills. Breath is the root of Suona playing, and the good or bad application of breath in Suona playing is the sign of Suona playing skill. Firstly, normal breathing and playing breathing are different, normal breathing is an instinctive activity, while playing breathing needs to be strengthened. Secondly, when a person breathes, there are different breathing muscles involved, while the blowing breath is naturally coordinated. Thirdly, cyclic breath exchange, also known as oral air method, is a difficult technique in Suona playing. Since it can extend the time value at will in playing, it can have its unique effect on playing long and slow, coherent phrases and colorful phrases.

(5) Tongue techniques. The tongue is made up of six pairs of twenty muscle groups intertwined in a certain muscle mass organization, dominated by only one pair of nerves to complete the complex movement, and the hypoglossal nerve plays an important role in playing. The tongue is innervated by the hypoglossal nerve, and its skill is reflected in the speed and form of movement. Therefore, the skillful use of single spit, double spit, triple spit, broken spit flower tongue and flick sound is the main factor of playing Suona well.

(6) Lip operation skills. Lips are an important part of the blowing skills such as air, tongue, etc., and they also play a matching role.

(7) Fingers' operation skills. The accuracy and freedom of finger movements are generally understood as fingering skills, which play an important role in Suona playing (Wang Bangyang, 2017).

China began to develop "National Symphony" in the 1950's. Since there was no fixed standard for the intonation and timbre of the Suona of the ethnic minorities, in order to adapt to the commonality of the ensemble, the Beijing Suona maker, Wu Zhonghu, was commissioned to develop a series of Suona based on the natural seven-tone scale, which unifies both the intonation and the playing method, and is now generally known as the "traditional Suona," and has been widely used for a variety of solo and ensemble performances. There are 12 Suona's in total, depending on the size and key of the instrument, and they can be categorized as E_b-flat, E-flat, D-flat, C-flat, B-flat, A-flat, G-flat, F-flat and so on. The sound made by pressing all the holes of a Suona is called the "Tongyin" (the sound made when all 8 fingers are pressed against the holes), which is the lowest sound of the Suona, and the "Tongyin" interprets the state of the Suona's "roll call" (refers to the seven Latin syllables used in music to facilitate pronunciation and distinguishing pitches, namely do, re, mi, fa, sol, la, ti. The notation of simplified musical notation is 1, 2, 3, 4, 5, 6, 7). The frequency of the sound emitted from the three-hole of the lower handle of the Suona corresponds to the sound name of the international sound name system, so the Suona is named by the three-hole of the tonality, for example, the three-hole of the Suona in the key of D is the D sound, the three-hole of the Suona in the key of C is the C sound, and so on. Take the most commonly used Suona in the key of D as an example, holding down all the tone holes is "la" in the keyboard, from the bottom to the top, open one tone hole is the "si", open two tone holes is the "do" and the "re" is to open three tone holes (Luo Xingliang, 2016).

พหุ ประถมศึกษา

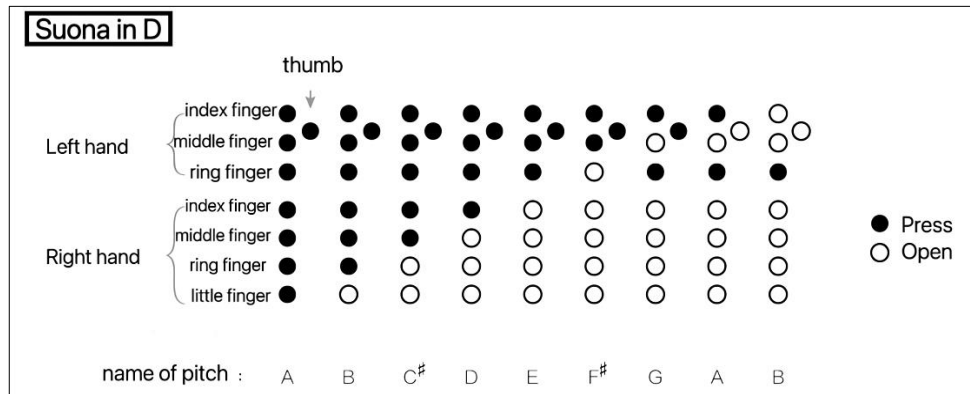


Figure 6. Fingering chart for D-key Suona
Made by: Ying Ren

3. General Knowledge about the Society and Culture of Suona Music in China

Folk music is a part of traditional Chinese music, and it is also the most basic, rich and vital part of traditional music. Court music, literati music and religious music all derive from it. Here we quote the definition of "folk music" from Wu Guodong's book "Chinese Folk Music" (Zhejiang Education Press, 1995 edition): "Folk music is a part of traditional daily life of various countries and nationalities around the world, which is both ancient and modern, and it is a part of music and culture that is created in the people's masses. It is a kind of non-professional social and cultural product which is created by the people and passed on to the people in their daily life through oral and mental transmission to be manipulated, enjoyed, interpreted and handed down by the people" (Xiao Changwei & Liu Xiaoqin, 2006).

The enduring preservation of Suona music after thousands of years of transmission and evolution can be attributed to its versatility in various social contexts. Over the centuries, Suona artists have reinterpreted this musical tradition across different historical periods and societal environments. In their practice, they have drawn inspiration and elements from other musical forms, enhancing their performance techniques and expanding their repertoires. This continuous adaptation and integration of influences have contributed to the vibrant flourishing of Suona music today.

3.1 Suona music and military music culture

Suona, as for the Ming Dynasty (1638-1644 A.D.), Qi Jiguang in the "Lian Bing Shi Ji" listed pictures, that is, the generals out of the patrol for the opening of the road for the honour guard, from the 150 people in the honour guard arranged in an orderly manner, in addition to holding a variety of flags, weapons, but also playing Suona, pipe, flute, sheng, head trumpet, as well as drums, cymbals drums, snare drums, musicians, a very great spectacle. In addition, the official welcome needs to blow and play, and there is also a need to make a lot of noise after winning a battle. Since the Ming (1638-1644 A.D.) and Qing Dynasties (1636-1912 A.D.), the Suona has formally appeared on the stage of history, and has been widely popular among the folk, as well as being commonly used in military and official activities (Chen Jiaqi, 2000).

3.2 Suona music and court culture

The core of court music in ancient China consists of "Ya Yue" (it means Ya music, refers to the formal music used in ancient ceremonies conducted by emperors to worship Heaven and Earth, honor ancestors, and for grand celebrations and banquets. "Ya" means proper or righteous and Confucians describe its music as "balanced and harmonious", while its lyrics are noted for being "elegant and pure", thus earning it the designation of "Ya music") and "Li Yue" (it means Li music, encompasses both etiquette and music. Chinese culture places great importance on Li music. "Li" refers to the various norms and ceremonies, while "yue" includes both music and dance.). The concept of Ya music originated within the Xi Zhou rites system, while Li music emerged during the Xia and Shang Dynasties and was formalized in the rites system established by the Duke of Zhou. The ruling class created the Li music system to strengthen their governance. During the Zhou period (1046-256 B.C.), a variety of Li music styles developed, reflecting the rich array of rituals associated with both major and minor state affairs.

From the Han Dynasty (202 B.C.-220 A.D.) to the Wei and Jin periods (220-589 A.D.), drumming and music were adapted from military practices to court celebrations, sacrifices and official ceremonies. Drummers and musicians were established at various government levels, with the primary function of promoting the ruler's cultural and military virtues, while also serving as a means of prayer for

blessings. This aspect was considered the essence of governance and aligned with Confucian ideals, embodying the substantive connotation of Ya music.

The Suona underwent several stages of development before becoming widely popular throughout the country. During the Jin and Yuan Dynasties (1115-1368 A.D.), the Suona was introduced to China and integrated into the drum music system, which was an important component of the national "five rites" musical traditions. By the time of the Sui and Tang Dynasties (581-907 A.D.), this system reached a critical stage of maturity and development.

In the Ming and Qing Dynasties (1368-1912 A.D.), the "folklorization of the drum music system" occurred, with bands featuring the Suona as a central instrument becoming one of the most common forms of drum ensembles. During the Qing Dynasty, particularly in the Yazheng period, the formal system of music registration faded, yet some musicians remained associated with the government. Under official patronage, they organized their activities to serve local folk rituals and customs, allowing musicians within the registration framework to engage more frequently with the cultural practices of the communities (Xue Suxiang & Li Aizhen, 2023).

3.3 Suona music and Opera culture

Opera treasure of the traditional culture and national art of the Chinese nation, synthesized from various folk art forms and boasting a rich history. Originating from primitive songs and dances, opera has developed into a relatively complete art form, particularly after the Tang and Song Dynasties (618-1279 A.D.). Today, the art of opera incorporates a wide range of artistic elements, including literature, music, dance, visual arts, martial arts and acrobatics, earning its place as one of the world's three major ancient theatrical cultures.

Through continuous evolution and development, opera has persisted to the present day, resulting in numerous theatrical styles. According to incomplete statistics, there are over 360 types of opera in China, with traditional repertoires numbering in the tens of thousands.

The accompaniment of the opera band is a crucial component of the performance, playing an irreplaceable role in the art of opera. It serves not only as a musical backdrop but also helps modulate the rhythm of the stage and enhances the overall atmosphere. Through the band's accompaniment, the psychological state of

the characters can be more effectively conveyed to the audience, significantly enriching the theatrical experience.

The wind and string section of an opera band is referred to as "Wenchang," while the percussion section is known as "Wuchang." "Wenchang" primarily provides singing accompaniment and scene music, whereas "Wuchang" focuses on synchronizing the actors' movements, ensuring clear and distinctive rhythms for their entrances and exits. Additionally, "Wuchang" contributes to setting the atmosphere and amplifying emotional expression (Guo Jianying, 2015).

Chinese opera encompasses a rich variety of genres, each with its own distinct style, and nearly all incorporate the Suona as a musical instrument, albeit with varying degrees of usage across different opera types. Generally speaking, the functions of the Suona in opera music can be categorized as follows:

(1) Qupai playing

Qupai refers to the tunes or the musical score of traditional melodies, which were often lengthy in ancient times. When performing traditional Qupai on the Suona, it is typically a pure instrumental performance, mostly as a solo or lead instrument used in dance sequences, battle scenes, and during openings and closings.

(2) Tuo tunes

The Suona is primarily employed to accompany singing in Qupai, serving as the main instrument that supports vocal performances.

(3) Chang Qiang Guo Men

This includes the prelude, interlude and coda, where the Suona plays melodic passages that enhance important vocal phrases, often contributing to a cheerful, lively and warm atmosphere.

(4) Describing the melodic voice in music

In ensemble pieces, such as scene music and atmospheric music, the Suona often serves as the main melodic voice.

From the perspective of content and emotion, the Suona typically features prominently in joyous and exhilarating situations, particularly during openings and fight scenes. Musically, it often complements the full orchestra, boosting the overall sound's momentum and richness while also playing traditional Qupai individually.

Among these four functions, the first two are primarily found in the traditional repertoires of older styles, such as Kunqu opera and Peking opera, while the latter two are more commonly used in local styles or new compositions. It is important to note that this classification is general, and in many instances, the functions of the Suona are chosen to overlap and be used in combination according to the specific needs of the drama (Shi Tianzhong, 2017).

3.4 Suona music and "Chui Da" culture

Among the four types of musical instruments in China—namely, "Chui" (wind instruments), "La" (string instruments), "Tan" (plucked string instruments) and "Da" (percussion instruments)—the first two categories, "Chui" and "Da", are particularly vibrant and boast the longest histories. These instruments form the essential foundation of "wind and percussion music."

Among the ancient wind instruments still widely in use today, the "Sheng" (笙) holds the distinction of being the oldest, consistently maintaining its status in various musical ensembles. The "Dizi" (笛子) has been popular both at the court and among the populace since the Han Dynasty. The "Bili" (箎), introduced to the Central Plains from the Western Regions during the Wei and Jin Dynasties (220-589 A.D.), continues to serve as the "head of all music" within Tang Dynasty shen orchestras.

Although the Suona is recorded in the "Wenyu" documents from the Ming Dynasty and is thus considered a "latecomer," it has rapidly emerged as a "rising star" and is currently the most popular folk musical instrument in China. Chinese percussion instruments are varied, with drums, gongs and cymbals being particularly characteristic of folk music, forming the foundation for a wide array of folk musical traditions (Xue Yibing, 1996).

Existing South "Chui Da" music can be roughly categorized into four basic types: "Gu Yue" (drum music), "Chui Yue" (wind music), "Di Yue" (flute music) and "Luo Gu" (gongs and drums). "Drum music" first appeared during the Song Dynasty (960-1279 A.D.). Historical records indicate that "drum music" was originally a general term for song and dance music rather than a specific musical form. From the Ming and Qing Dynasties (1368-1912 A.D.) onward, local historical texts frequently

mention "drum music" in the context of folk weddings and funerals. Although these mentions often refer back to the Song Dynasty's terminology for folk music, the term has evolved and is primarily associated with "Chui Da" music, where the Suona serves as the main instrument.

Suona-based music is widely found throughout both northern and southern regions of China, representing the most common and diverse types of traditional folk instrumental music. A typical band configuration for this genre usually includes two Suonas, two Shengs, one drum, one pair of cymbals, and, on some occasions, a trumpet (also known as a trombone) and a brass drum. Variants of this music include Liaonan Chui Da, Luxinan Gu Chui, Jidong Gu Yue, Shanxi Gu Yue, Shanbei Suona, and Henan Suona, among others. In some locations, the size of the ensemble may vary according to the number of performers available. Regardless of the ensemble size, the Suona remains the essential leading instrument in these musical forms (Xue Yibing, 1996).

3.5 Suona music with "Chinese dance and song" culture

"Chinese dance and song" is a genre of music characterized by the close integration of poetry, music, and dance, and it is widely circulated across various ethnic regions of China. The music predominantly features local folk songs and ditties, resulting in distinct national styles and strong regional characteristics.

The genre of "Chinese dance and song" can be summarized into two main categories. The first consists of song-dance combinations, where song serves as the primary focus and dance acts as a supplementary element. In contrast, the second category emphasizes the simultaneous performance of music and dance, where the two forms are interwoven. In this category, some dancers primarily showcase their dance while the music serves as a backdrop, while others engage in both playing musical instruments and dancing, merging music and movement.

Instrumental accompaniment plays a crucial role in song and dance performances, utilizing a variety of instruments. Generally, lyrical and beautiful melodies are accompanied by silk and bamboo instruments, while more robust and energetic performances are supported by percussion instruments. Drums not only provide rhythmic accompaniment but also signal different dance postures or

formations. In "Chinese dance and song," the Suona, along with various drums, is frequently employed to enhance the vibrant and festive atmosphere.

In the contemporary Chinese dance and song *Man Zu Cha Yang Ge* (Manchurian rice-planting songs), the drum is often combined with the Suona. The combination of these two instruments creates a warm, vibrant and exciting soundscape that is very characteristic of northern music. In many of the found Liao Dynasty music and dance paintings, the drums appear in most of the accompanying bands behind the dancers. To our surprise, in some folk collections of the Khitan music and dance pictures. There are also images of drums and Suona in the orchestra, so through the images of Khitan music and dance, we can deduce that the history of the drums and Suona in Manchu rice-planting songs, a very characteristic form of accompaniment, can be traced back to the Khitan Liao era (Yuan yuan, 2023).

3.6 Suona music and folk culture

3.6.1 Suona music and folklore

Social folklore refers to the customs and practices that have been passed down from generation to generation and that have been formed in the course of various relationships between social groups in the course of combining and interacting with each other. Among them, the customs that are most closely related to Suona music are the rituals of life. Life rituals refer to the ceremonies that are commonly followed in human life and are held at several major points in life, i.e., birth rites, coming-of-age rites, weddings and funerals. Among these rituals, the most common ones that use music are weddings and funerals. The use of music, naturally, indicates grandeur. This shows that among the various customs of social life, people attach the greatest importance to rituals relating to human life itself, and among them, special importance is attached to rituals relating to the continuation of life. The Suona music and other rites of life also include: the "Shi Er Shang," the "Man Yue" and the celebration of life. The first two refer to celebrations held on the twelfth day after the birth of a baby and one month after the birth, respectively. And the third refers to celebrations held on the birthdays of people over 60 years old. The duration is usually two days. When friends and relatives celebrate the birthday of the birthday girl, they play the *Ba Xian Qing Shou* (the eight immortals celebrate their longevity) and *Wan Nian Huan* (ten thousand years of happiness) (Liu Yong, 2006).

Belief folklore refers to certain concepts of thinking that have been handed down and mutated in folklore, as distinct from religious beliefs. These concepts are believed in by people and play an important role in people's spiritual and material life, sometimes even showing a strong dominant force. These thinking concepts are manifested in the psychology of the general public, which attributes good fortune and bad luck to some mysterious superhuman power; and in behaviour, which deifies these mysterious powers and then sacrifices to them. The main manifestation of faith folklore in folklore is the sacrificial activities of various gods and ghosts. There are several types of folk rituals related to Suona music. (1) Ying Shen Sai Hui: Ying Shen Sai Hui refers to the ritual activities that include ceremonies, music and dances, and miscellaneous theatre to welcome the gods out of the temple and travel around the streets. The word "Sai" means to offer sacrifices to the gods. This kind of activity belongs to the belief in the gods. (2) Obon Festival: This is a Buddhist festival, held on the fifteenth day of the seventh month of the summer lunar calendar, in which fasts are offered to monks and sutras are recited to commemorate ancestors. With the spread of Buddhism, this activity gradually spread to the people and was transformed into a folklore activity, forming the Ghost Festival on the 15th day of the 7th month of the lunar calendar. Therefore, this activity belongs to the belief in ghosts and spirits. During the event, drummers sit on a boat and play Shui Long Yin and Ba Tiao Long. (3) Ji Jiang (River Festival): this is an event held at a pierced archway on the river to pray for the smoothness and prosperity of the ferry. Drums are invited to play at the event, and the music is related to "water" and "dragon." Examples include Yi Tiao Long (one dragon) and Xiao Long Wei (little dragon's tail). (4) Qiu Yu (Rain Ceremony): whenever there is a drought, the people will organise a ceremony to pray for rain, in which drums and music will be played automatically, as well as songs related to "water" and "dragons", in order to pray for good weather conditions in the coming year. (5) Ji Zu (Ancestor Sacrifice): Ancestor worship is an activity performed on a family or household basis, which is believed to be a way to obtain the blessings of the ancestors, or to honour the memory of the deceased. Ancestor worship is not as common as a funeral service, and depends on the circumstances of each family, but usually the wealthier ones will have drums and music played for ancestor worship (Liu Yong, 1999, 2006).

3.6.2 Suona music and religions

(1) Tibetan Buddhism. Suona is an important melodic instrument in Tibetan Buddhist music. There are two kinds of Suona circulating in Tibet, one is called "Sunai'er (苏奈儿)" and the other is called "Jialin (嘉令)". Around the end of the 10th century, the Suona was introduced to Tibet and was used in the court as well as in the temples. From about the 15th century onwards, the Kailin was widely used in various pujas.

(2) Chinese Buddhism. In Chinese Buddhism, some temples in the Gansu region mostly use the Suona. Some of the monks in some temples in Gansu are also able to use the Suona to play repertoire. The monks at Jiuhua Mountain in Anhui also use Suona. In Hunan Buddhism, Suona and flute are also used as the main instruments for the pieces played. Some of the specialised pieces for Buddhist ceremonies are: Rulai Buddha, Guanyin Tune, Five Sacred Buddhas and so on.

(3) Taoism is mainly divided into "Zhengyi Sect" and "Quanzhen Sect", the use of Suona is more common in Zhengyi Sect, in Gansu, Shanxi, Hubei, Hunan, Sichuan, Yunnan, Anhui and many other places of the Zhengyi Sect of Taoism band is to use Suona as the main playing instrument. Among the Quanzhen sects, only the "Longmen" sect in the Jinnan area of Shanxi is known to use the Suona. The bands of the "Longmen" sect are only used for funerals and exorcisms (Liu Yong, 2006).

4. The Theory Used in Research

4.1 Musicology

Musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. The study of the material and material characteristics of music includes musical acoustics, jurisprudence, instrumental science, etc. The study of music form and its composition includes melodic theory, harmony acoustics, counterpoint, composition theory, etc. There are also from the

performance aspect to consider, such as performance theory, command method and so on (Beard D. & Gloag K, 2005).

This study will be grounded in musicological theory, providing an in-depth exploration of the rich connotations and cultural significance of Suona music of the Han nationality in Tongsi Town. Musicological theory encompasses not only the history and analysis of music but also its socio-cultural context, offering a diverse perspective for the research. Specifically, the study will focus on the current status and development of Suona music, as well as its unique stylistic characteristics. Within this framework, the researcher will examine the important role of Suona music in local social life and how it fosters community interaction and cultural identity. Furthermore, this study will analyze the challenges faced by Suona music, such as the impacts of modernization, changes in transmission methods, and the diminishing sense of cultural identity. In response to these issues, the research will also explore relevant preservation strategies, aiming to provide practical recommendations for the preservation and transmission of this cultural heritage. By integrating musicological theory, this study not only aims to enrich the academic understanding of Suona music in Tongsi Town but also to offer theoretical support and empirical evidence for its sustainable development.

4.2 Ethnomusicology

Ethnomusicology, to investigate and study ethnic music in different social systems and countries and regions at different levels of development, and to find out the science of the laws related to music. It is also translated as "national music". It belongs to a category of musicology, which is closely related to ethnology and folklore. Originally called comparative musicology, also known as music anthropology, but its connotation and focus are slightly different. 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 (Wu Fan, 2006).

The researcher will employ ethnomusicological theory to conduct fieldwork and interview key informants, focusing on the cultural significance of Suona music within the local community. Data collection and analysis will occur in two main

phases. The first phase involves field recordings and an exploration of various cultural phenomena, alongside an investigation of the social and cultural contexts relevant to the theme. This stage aims to uncover the intrinsic value and role of Suona music within its cultural setting, emphasizing its function in community identity and social cohesion. The second phase focuses on analyzing the collected data, specifically assessing the current status of Suona music, its traditional musical repertoires, and preservation strategies. These topics are thoroughly examined in the fourth, fifth, and sixth chapters of this thesis, providing a comprehensive understanding of Suona music and its place within the broader cultural landscape, framed through the lens of ethnomusicological theory.

4.3 Historical Musicology

The historical musicology is a branch of musicology. It is a discipline to study the specific process and regularity of the development of music history using various methods of interpreting history in chronological order. Originally western music was the main research axis, and now it includes music history research from all over the world. It studies the issues related to the writings of music history and the science of the past changes of music that appear in music treatises, such as the evolution, development and laws of music content and form. It belongs to a branch of the entire field of human cultural history research, and is a discipline juxtaposed with historical studies such as literature, fine arts and dance (Crist & S. A. & Marvin, 2004).

This study adopts a historical musicological approach to examine the specific processes and patterns of the development of the Suona. Through extensive and in-depth fieldwork, combined with literature research, the Han Suona music of Tongsi Town is placed within the context of social and historical development. The focus is on the modern form of Suona music in Tongsi Town, while integrating historical and contemporary perspectives to explore the processes of cultural integration, functional changes, and internalization. The goal is to establish connections and integration between historical documents, oral texts, and fieldwork data. The role of Suona music in the social life of the Tongsi Town is explored from the perspective of music and social function, explaining the cultural and social messages conveyed by the Suona in its performance.

4.4 Chinese Music Theory

The study of Chinese musicology in the modern sense has a history of nearly one hundred years since its inception in the 1920s. This discipline, which is based on academic research in the field of art and aims at elaborating the methodology and research problems, has gone through a developmental process of introducing the concept of the discipline, combining it with the actual situation in China, and forming a rigorous and meticulous disciplinary construction. Since the reform and opening up of China, the cause of musicology in China has been vigorously developed and strengthened in terms of disciplinary layout, research echelon, scale of achievements, and disciplinary awareness. The division of labor is reasonable, the scope of thesis is clear, and the direction is clear, presenting a theoretical edifice with composition, layout, and rich connotation. Chinese music history, Western music history, traditional Chinese music, ethnomusicology, music aesthetics, music morphology, etc. have grown to be the pillars of the disciplinary structure of musicology, and emerging disciplines such as music criticism, music acoustics, music therapy, music editing, etc. are also developing steadily. After entering the 21st century, monographs, translations and dissertations in all directions of Chinese musicology have been continuously released, showing unprecedented expansion and growth, emphasizing the theoretical construction and methodological discussion of the discipline, and the radiation and influence of academic achievements at all levels have also been increasing, so that the discipline of musicology more and more reveals its independent academic value and academic character (Tu Yan, 2022).

The development of Suona music is closely linked to Chinese music historiography and musicology, and its traditional repertoires encompass academic concepts such as Chinese national modes. Therefore, this thesis applies both Western music theory and Chinese music theory to study and analyze the Suona music of the Han nationality in Tongsi Town. To this end, the researcher utilizes Western music theory to investigate the external characteristics of Suona music, examining aspects such as structure, rhythm, and meter etc.. Simultaneously, Chinese music theory is employed to delve into the deeper connotations of Suona music, focusing on elements such as modes, tonality and scales etc.. This dual approach aims to provide a

comprehensive understanding of Suona music, integrating both theoretical perspectives.

The Han Chinese Suona in Tongsi Town is a local folk musical instrument in China. According to the characteristics of folk music, the traditional repertoires played on the Suona is in Chinese ethnic modes, which are unique to China. Chinese ethnic modes mainly include three types: pentatonic, hexatonic and heptatonic scales. The pentatonic scale consists of five notes: Gong (宫), Shang (商), Jue (角), Zhi (徵) and Yu (羽). The hexatonic scale adds an altered note (Qing Jue 清角 or Bian Gong 变宫) to the pentatonic scale to form a six-note scale. The heptatonic scale adds two altered notes (Qing Jue 清角 and Bian Gong 变宫; Bian Gong 变宫 and Bian Zhi 变徵; Qing Jue 清角 and Run 润) to the pentatonic scale to form its structure. The researcher will explain the concept of ethnic modes in detail below.

(1) Pentatonic scale

The pentatonic scale is constructed from five distinct pitches arranged in perfect fifth intervals, resulting in the sequence: C, G, D, A, E. When these five pitches are consolidated within one octave, the resulting notes are C, D, E, G, A. These five notes correspond to the traditional scale degrees: Gong, Shang, Jue, Zhi and Yu. This configuration represents the C-Gong scale, characterized by intervals of either major seconds or minor thirds between adjacent pitches, with no occurrences of minor seconds.

do	re	mi	sol	la
C (I)	D (II)	E (III)	G (V)	A (VI)
Gong (宫)	Shang (商)	Jue (角)	Zhi (徵)	Yu (羽)

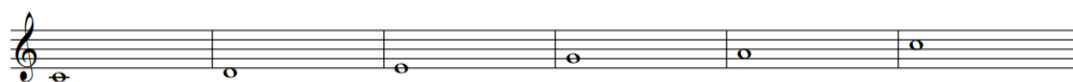
major second major second minor third major second

Figure 7. C-Gong pentatonic scale

Made by: Ying Ren

Each pitch in the pentatonic scale can serve as the tonic, leading to five distinct variations of the scale. Refer to the figures below.

C Gong pentatonic scale

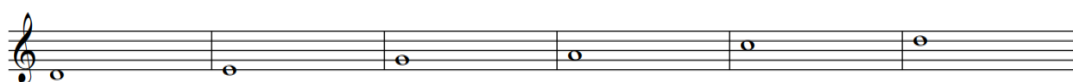


Gong (宮)	Shang (商)	Jue (角)	Zhi (徵)	Yu (羽)	Gong (宮)
C	D	E	G	A	C
do	re	mi	sol	la	do
I	II	III	V	VI	I

Figure 8. Gong pentatonic scale with Gong as the tonic

Made by: Ying Ren

D Shang pentatonic scale

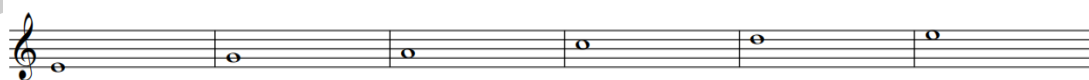


Shang (商)	Jue (角)	Zhi (徵)	Yu (羽)	Gong (宮)	Shang (商)
D	E	G	A	C	D
re	mi	sol	la	do	re
II	III	V	VI	I	II

Figure 9. Shang pentatonic scale with Shang as the tonic

Made by: Ying Ren

E Jue pentatonic scale

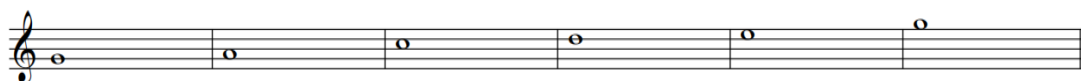


Jue (角)	Zhi (徵)	Yu (羽)	Gong (宮)	Shang (商)	Jue (角)
E	G	A	C	D	E
mi	sol	la	do	re	mi
III	V	VI	I	II	III

Figure 10. Jue pentatonic scale with Jue as the tonic

Made by: Ying Ren

G Zhi pentatonic scale

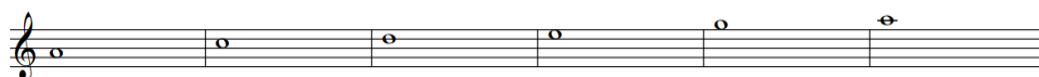


Zhi (徵)	Yu (羽)	Gong (宫)	Shang (商)	Jue (角)	Zhi (徵)
G	A	C	D	E	G
sol	la	do	re	mi	sol
V	VI	I	II	III	V

Figure 11. Zhi pentatonic scale with Zhi as the tonic

Made by: Ying Ren

A Yu pentatonic scale



Yu (羽)	Gong (宫)	Shang (商)	Jue (角)	Zhi (徵)	Yu (羽)
A	C	D	E	G	A
la	do	re	mi	sol	la
VI	I	II	III	V	VI

Figure 12. Yu pentatonic scale with Yu as the tonic

Made by: Ying Ren

(2) Hexatonic scale

Building upon the pentatonic scale, the hexatonic scale introduces one additional note: "Qing Jue" (a minor second above Jue note) or "Bian Gong" (a minor second below Gong note). Consequently, compared to the pentatonic scale, the hexatonic scale incorporates minor second intervals. In the hexatonic scale, the original five pitches: Gong, Shang, Jue, Zhi, and Yu, are referred to as "primary pitches," while the added Qing Jue or Bian Gong are known as "secondary pitches." Secondary pitches appear less frequently than primary pitches, often functioning as passing tones and are generally not used as the starting or ending notes of musical phrases. For instance, in the C-Gong scale, Qing Jue corresponds to the IV degree (F), and Bian Gong corresponds to the VII degree (B).



Figure 13. Hexatonic scale

Made by: Ying Ren

(3) Heptatonic scale

The heptatonic scale builds upon the pentatonic scale by incorporating two additional secondary pitches: Qing Jue (a minor second above Jue), Bian Gong (a minor second below Gong), Bian Zhi (a minor second below Zhi) and Run (a major second below Gong). Similar to the hexatonic scale, secondary pitches in the heptatonic scale cannot serve as the tonic note and are generally not used at the beginning or end of musical phrases. Typically, secondary pitches are also shorter in duration. The heptatonic scale is widely utilized in Chinese folk music and can be classified into three primary types: Qing Yue (清乐) scale, Ya Yue (雅乐) scale and Yan Yue (燕乐) scale. These are defined as follows:

Qing Yue Scale: This scale adds Qing Jue and Bian Gong to the five pentatonic scales.

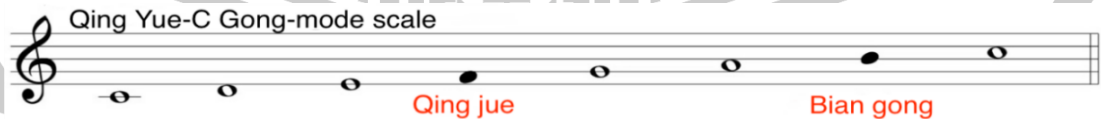


Figure 14. C-Gong Qing Yue scale

Made by: Ying Ren

Ya Yue Scale: This scale incorporates Bian Gong and Bian Zhi into the five pentatonic scales.



Figure 15. C-Gong Ya Yue scale

Made by: Ying Ren

Yan Yue Scale: This scale adds Qing Jue and Run to the five pentatonic scales.

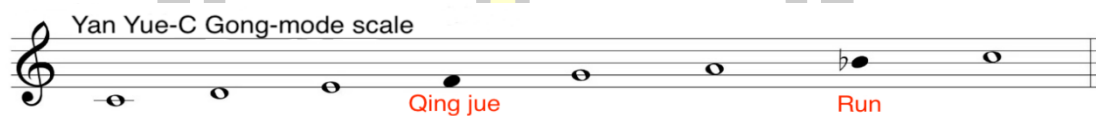


Figure 16. C-Gong Yan Yue scale

Made by: Ying Ren

In the C-Gong scale, the three types of heptatonic scales are represented as above. The above discussion covers the conceptual principles and general analytical approaches for the pentatonic, hexatonic and heptatonic scales in Chinese folk music. Given the vast diversity of musical works, analysis methods should be adapted to the specifics of each piece. In this study, the author will apply a combined methodology of Chinese modal analysis and Western formal analysis to examine traditional musical compositions of the Han Chinese Suona from the Tongsi Town.

4.5 Organology

Etymologically, the term "instrumentalism" is derived from the Greek word "ὄργανου" (organ), meaning "instrument," combined with the suffix "λόγος" (-logy), which means "study." Therefore, instrumentalism can be understood as the study of musical instruments. The second edition of the Grove Dictionary defines "instrumentology" as "the study of the historical and social functions of musical instruments, as well as the interrelationships among their design, construction and performance." In terms of its disciplinary relationships, instrumental science is closely aligned with historical musicology, ethnomusicology and systematic musicology. It emphasizes the history of musical instrument development, the use of instruments across different cultures, and the principles of musical instrumentation along with various technical aspects. Moreover, fields such as musical acoustics,

ethnomusicology, music archaeology, music imaging and music informatics are all integral to the broader study of instrumentation (Geng Yuman & Li Zijin, 2019).

The organology research methods employed in this dissertation are utilized to study musical instrument, with a particular focus on the Suona instrument in Tongsi Town. This research investigates various aspects of the Suona, including its structural characteristics, pitch and temperament, as well as the techniques and materials used in its construction. By examining the intricacies of the Suona's design, the researcher aims to understand how these elements contribute to its unique sound and cultural significance. Ultimately, this dissertation seeks to provide a comprehensive analysis of the Suona, highlighting its importance as both a musical instrument and a cultural artifact.

5. Literature and Related Research

5.1 Chinese studies

In recent years, Suona culture has received extensive attention from academics, and more than one thousand papers have been published. Among them, there are only 28 research papers on Suona in Sichuan, especially the research on Suona in Tongsi Town of Sichuan is extremely limited and there are only two related academic literature. There are more than 40 books about Suona in China, plus the "Integration" of each Province, in which the Suona of Sichuan region is rarely mentioned. The current general study of Chinese Suona music culture is characterized by:

(1) The current Suona music culture is mainly based on the study of the northern Suona as the main tone, for the southern Suona, including the Suona music culture in Guizhou, Sichuan and other regions of the attention appears to be insufficient.

(2) The research mainly covers four aspects: the historical origin and transmission of the Suona; the study of Suona instruments; the study of musical forms; and the study of social and cultural backgrounds. The origin and spread of the Suona had caused heated discussions at the turn of the century, and in the past two years, due to new historical relics and historical data, the "origin theory" and "spread theory" of the Suona have once again become a hot topic. The research on Suona

instruments and music forms is very fruitful. The most mentioned social and cultural background is the relationship with folklore, while other social backgrounds are less mentioned.

(3) Most of the articles on Suona music and culture in Sichuan are short and do not involve a comprehensive, systematic and in-depth analysis of Suona music.

(4) Research literature on Suona music of the Han nationality in Tongsi Town is extremely limited, with only two articles found that provide a simple cultural overview without in-depth analysis from an ethnomusicological perspective. The official materials collected by the researcher mainly consist of framework summaries, lacking detailed investigations into aspects such as production materials, making methods, fingering, scores, and analysis of musical characteristics. As an important part of Chinese folk Suona, the Suona music in Tongsi Town still holds extensive research potential. This study not only fills a gap in this field but also enriches the original data, providing a foundation for future research.

The researcher has selected the following academic articles and folk materials related to the subject of Suona music of the Han nationality in Tongsi Town:

You Zhengfu and Zhao Zhengping (2013), in the article "A Little Red in the Midst of Ten Thousand Green Bushes: 'Suona in Tongsi' Blossoms in Spring," provide an overview of the historical and cultural backdrop of the Fushun area, exploring the transmission of the Suona in Tongsi Town. The authors identify three main sources for this transmission: the sacrificial music of the ancient Fushun Ba Kingdom, temple music from the Tang and Song Dynasties, and significant immigration during the Kangxi period, known as "Hu Guang Fill Sichuan". The article highlights the unique production characteristics of the Suona in Tongsi Town, particularly its use of wild straw for the reed instead of traditional metal and discusses the typical ensemble combinations, which often feature Suona alongside drums, gongs, erhu, and Shanghai flute. Common traditional tunes include Bao Zhuang Tai, Xiao Kai Men, Da Kai Men, Ji San Qiang, An Wu Zi, Meng Jiang Nv, and Shui Luo Yin, some of which are derived from local oral folk traditions and may be linked to regional operas. The preservation of these traditional forms led to Tongsi Town being designated as a "Chinese Folk Culture Art Village."

According to the researcher's collection for the "Fifth Batch of Sichuan Provincial Intangible Cultural Heritage List Project Declaration" (2018), the proposal details the current status and challenges facing the Suona in Tongsi Town. It outlines the protective measures enacted by the People's Government of Zigong Municipality, including allocated funding and a five-year preservation plan spanning 2018 to 2022. The identified challenges include the influence of modern technologies and the rise of Western and popular music, significant lifestyle changes among rural residents leading to migration to cities, and a decline in practitioners of traditional repertoires. While some tunes remain, there are fewer performers able to play them, and the oral transmission of these pieces poses difficulties due to a lack of formal records. In response, government initiatives focus on establishing a dedicated preservation fund, creating transmission base, enhancing the database, and organizing non-legacy activities and exhibitions.

Xiao Ciyi (2021), the manuscript "Humanistic Bones between Mountains and Ravines" mainly introduces the geographical location, humanities and customs of the Tongsi Town. It mainly mentions two non-heritage cultures in Tongsi Town: the "Suona" and the "high-table lion lantern." The performance musical instruments of Suona are described as: large and small Suona, small drum, small gong, erhu, banhu, etc. The main tunes include: Bao Zhuang Tai, Xiao Kai Men, Da Kai Men, Ji San Qiang, An Wu Zi, Pu Zi, Nan Ji Gong, Jiang Yin Diao, Meng Jiang Nv, Liu Kai Ye, Zhi Ma Gan, Zhuan Jin Ling, Si Ping Qiang, Jiu Lian Huan, Shui Luo Yin, Li Niang Diao and Mo Nai He.

According to the field data collected by the researcher, Xiao Cixu (2009), "Lai Zhilun and his 'Tongsi Suona'". The written text records some basic information about Lai Zhilun, a third-generation Suona transmitter in the Tongsi Town, who is engaged in Suona playing. The article mentions that Lai's Suona has its own unique ancestral production process, in which the tongues of the Suona (commonly known as rattles) are not made of copper or iron, but are made of wild wheat seedlings from the mountains and fields after the spring equinox when the wheat is in its half-ear, and then the ones that are not too strong and not too skinny are sun-dried and properly preserved. To be used, take the straw in about 3 centimetres of a section, soaked in warm water, so that its toughness is revealed and then tied to the tip of the rod (body)

as a spring, that blowing out the sound is extremely soft and long. In addition, the body is also made of ebony, with a conical shape and seven holes drilled in the pipe, and the scale is clear, so it all depends on the skill of the hands to grasp the key.

According to the researcher's collection of the Suona in Tongsi Town "Fifth Batch of Sichuan Provincial Intangible Cultural Heritage List Project Declaration" (2018) records the specific transmission of Suona transmitters in the Tongsi Town. The main information is as follows: Lai Yideng (Male, 1894) of Laozhai Village, Tongsi Town, is the founder, i.e., the first generation of transmitters; Lai Liqing (Male, 1916) is the second generation of Suona transmitters; Lai Zhilun (Male, 1940) is the third generation of transmitters; Lai Zhongzhong (Male, 1963) is the fourth generation of transmitters; Wang Daqi (Male, 1966) is the fourth generation of transmitters; Lai Houchao (Male, 1991) is the fifth generation of Lai Huan (Male, 2004) is the fifth generation transmitter. The main transmission methods are grandparent transmission and master-disciple transmission, with the "Lai family class" of the Lai family in Laozhai Village of Tongsi Town as the main transmission group, covering the surrounding Towns, Suona performance teams, as well as the Tongsi school students' practice groups. The transmitters are mainly located in Laozhai Village, Tongsi Town and Shiren Village, Baoqing Town, Tongsi Town.

Zigong News (2023): issued a press release titled "Suona in Tongsi Town: Listening to the Perseverance and transmission in Hundred Years of Melody," which is the latest news report about the Suona in Tongsi Town. The report mainly introduces the introduction and transmission of the Suona in Tongsi Town, the names of the tunes, the social functions, the number of Suona teams, the public welfare performances and the status and importance of the Suona in the region.

Hayashi Kensan (1962), in the book "Examination of Musical Instruments in East Asia", the author writes forty essays and four accompanying papers on ancient musical instruments of East Asian countries, mainly China, as well as Japan, India, Korea, Burma, and Cambodia. Adopting the four major categories of musical instrument classification, the author discusses the "body sound instruments," "leather instruments," "stringed instruments" and "air instruments," which have not been discussed by previous authors, "It discusses the origins, history, and musical rhythm of various musical instruments, as well as the etymology of the names of the

instruments, which have not been mentioned before. This book is a reference for those who study the music of Eastern peoples and the history of Eastern cultures.

Shi Yibing (2022), in his published journal article "Some Questions about the History of Suona-like Musical Instruments and a Trial Analysis" examines the history and development of the Suona and similar instruments in Asia, particularly in China. The author argues that existing theories about the Suona's origin and its spread along the Silk Road require further research and validation through new historical materials. Emphasizing the close relationship between the Suona and other double-reed instruments, Shi advocates for enhanced studies in this area, suggesting a broader exploration of double-reed instruments as a whole. Furthermore, the article promotes a multidisciplinary approach to understanding the Suona's creation and dissemination, incorporating perspectives from music history, ethnomusicology, and the history of Sino-foreign exchanges. Finally, Shi highlights the importance of ecological factors in the morphological evolution of Suona instruments, noting that China's diverse ecology has significantly enriched their variety and performance styles.

Ding Tianwei and Wang Xiaobing (2022), in the published journal article "Contributions of Ethnic Musical Instruments to Chinese Musical Culture—The Case of Erhu, Bamboo Flute and Suona" explore the historical significance and cultural roles of the Suona in China. They highlight that while references to the Suona can be found in Tang Dynasty literature, detailed information is limited. The Suona gained prominence during the Yuan Dynasty, spreading widely in the Central Plains and in the Ming Dynasty, it became integral to military music and popular among the general public, eventually being adopted in opera. By the Qing Dynasty, the Suona had entered court music. Following the establishment of new China, the instrument transitioned from folk settings to educational contexts and was recognized as one of the first national intangible cultural heritage projects in 2006. The Suona is deeply entrenched in local culture, often accompanying significant life events such as weddings and funerals, symbolizing a lifelong presence in individuals' lives. Despite the influence of Western musical instruments, the cultural essence of the Suona remains strong, with its local characteristics intact, along with the bamboo flute. The

erhu, which initially adopted Western styles, has also been redirected back to its traditional roots by musicians like Liu Wenjin.

Yang Xiangdong (2014), in "The Connection between the Southern School of Suona and Southern Culture" explores the historical development of the southern Suona, its material characteristics, expressive techniques and the relationship between its musical style and regional culture. The author discusses how the evolution of the southern Suona is closely linked to the local culture, highlighting that each nation or region has cultivated its own specific cultural identity throughout history, which profoundly influences human consciousness and development. As environmental conditions change, musical instruments inevitably adapt and the southernization of the Suona exemplifies this phenomenon of cultural integration. This transformation occurs within a cultural melting pot, reflecting broader artistic development trends.

Zhou Jingbao (2013), in the article "Study of Double Reed Instruments on the Silk Road (V) The Suona of the Han People" highlights the Suona's evolution and widespread adoption in China after the 15th century. Originally a ceremonial instrument used in military contexts, the Suona gradually gained popularity among the general public. Today, it is prevalent throughout the country, with the Chinese Suona existing in various forms and distinct playing styles that differ between the northern and southern regions. In the south, Suona performances, including those accompanying opera, primarily utilize the circular breathing technique, with few additional embellishments to the melody. In contrast, northern folk artists have developed a variety of complex playing techniques, including sliding, spitting and air arching, as well as unique sounds that imitate cock crowing and birdsong, along with vocal choruses. These innovations significantly enhance the Suona's expressive capabilities.

Xue Suxiang and Li Aizhen (2023), in the published journal article "A Study of the Factors Influencing the Suona's Transition from Elegant Music to Su-Yue in Its Historical Evolution" explore the relationship between Li music, Ya music, and Su music to understand the historical evolution of the Suona's "secularization." They analyze the influential factors behind this transition, positioning the Suona within the broader context of Guchui music development and examining its connections to folk rituals and customs. The authors conclude that the secularization of the Guchui music

system results from long-term historical processes and a stable cultural environment. By recognizing the interplay between national rituals and music, scholars gain insight into the factors driving the popularization of the Suona. Furthermore, the article emphasizes the significance of studying the Suona's cultural role in the new era, positing that understanding its propagation function is essential for promoting national policies and supporting its development within rural folk culture.

Liu Yong (2006), doctoral thesis "Research on the Art of the Chinese Suona". The thesis offers a comprehensive study of the Chinese Suona, examining its material composition, including instrument structure, form and performance, as well as its cultural ecology, artistic characteristic, and playing techniques. This authoritative work provides valuable insights into the Suona's repertoire and its role in folklore and religious rituals. The thesis specifically addresses the Suona tradition in the Sichuan region, noting that the Suona music found in Yunnan and Guizhou was largely introduced by Han Chinese soldiers during the Ming and Qing Dynasties, retaining its simplicity over the years. While administratively classified as part of the western and southern regions, Sichuan's cultural traits exhibit closer ties to northern influences, resulting in local Suona bands sharing more in common with those from the north, similar to the linguistic connections in the area.

Qiu Yangling (2014), master's thesis "Danling Suona and its transmission research". The thesis adopts the theory and research method of ethnomusicology to investigate and analyse the Danling Suona, and argues for its theoretical system and development bars through a systematic study of its musical characteristics, performance forms, transmission methods, social functions, etc., so as to give the Danling Suona music a broader space.

Zheng Jiexiu (2015), in the article "Study on the Development Status of Danling Folk Suona" discusses the definition, historical origins and challenges facing the Danling folk Suona in Southwest Sichuan, while highlighting its promising development. The article points out that, as a farming-oriented country, China's agricultural culture shares common connotations and expressions across various regions. Consequently, the Danling Suona faces typical challenges similar to those experienced by other rural areas, particularly the struggle to preserve its unique traditions and characteristics against the risks of "assimilation" or "absorption" by

more dominant musical forms. To address this, the Danling County Party Committee, the county government, and the Cultural Broadcasting Press and Publication Bureau are planning to establish the Dayatang Chinese Suona Art Museum. The Danling folk Suona has strong roots in local life and has received substantial support from the local government, successfully integrating into primary and secondary education. This model provides a valuable case study for the preservation and transmission of folk Suona music, offering lessons that could benefit efforts in other regions of the country.

Zhang Xiaoyan (2018), the article "Research on the Artistic Characteristics of Fubao Guanda Suona" describes that Fubao Guanda Suona is a folk blowing and beating music with Suona as the main playing instrument, which is an intangible cultural heritage of Sichuan Province, and it maintains the characteristics of the ancient music due to the closed environment of its existence, which is reflected in the musical structure, music development techniques, and artistic expression.

Xie Yunxiu (2017), the article "Analysing the Musical Characteristics and Folkloric Role of Luzhou's Han Chinese Musical Instrument, Fubao Guanda Suona" explains that Guanda Suona has been raised in the forested and vast Luzhou Hejiang Fubao, and that due to the closed nature of the geographical area and the inclusiveness of the humanities, the ecological originality and connotative nature of the Guanda Suona have been formed in the Luzhou Hejiang Fubao. The author mainly introduces the rich and diversified songs, production process, unique playing method and notation of Guanda Suona, which are all very precious. It is concluded that the performance of Guanda Suona is rich and vivid, with a sense of hierarchy, fully reflecting the life of the people, the spiritual world of culture and regional flavour.

Zheng Jiexiu and Zhang Fang (2018), in "Reflection on the Current Status of Transmission of Bamboo Suona Art in Dazhu Under the Perspective of Intangible Heritage Preservation" highlight the high artistic and cultural value of the bamboo Suona in Dazhu county, Sichuan Province, recognized as one of the first batches of intangible cultural heritage in Sichuan. However, like many forms of folk instrumental music, the culture surrounding the Dazhu bamboo Suona faces significant difficulties and challenges due to its transmission mechanisms, aesthetic shifts, and issues related to development and utilization. These challenges pose risks

to its future survival and directly hinder the preservation and transmission of this intangible heritage. The authors argue that the most effective solution lies in returning to the cultural roots of the bamboo Suona, ensuring a healthy, long-term, and sustainable foundation for its preservation and growth before engaging in further discussions on the topic.

Zeng Xun, Liu Yong, and Liu Yutong (2018), the article "A factual account of an expedition to the Hmong great Suona in southern Sichuan" mainly summarises the factual record of an expedition to the Miao great Suona in the Yibin area of southern Sichuan. The article uses oral accounts as the main line of documentation. It describes the historical background of Gong County, the location of Yibin's great Suona, the shape of the great Suona, the mode of transmission, the social functions, the blowing skills, the combination forms, and the musical compositions.

Wu Jie and Hua Jing (2022), the article "Songs for the Dead: A Study of the Application of the Northern Sichuan Suona in the Traditional Funeral Ceremonies of the Han Chinese in Northern Sichuan": the northern Sichuan Suona is a form of Suona and gong instrument performance widely popular in Guangyuan, Sichuan, which is mainly used in folk rituals, weddings, funerals, and other folk activities and ceremonies, and has a deep mass base and cultural heritage in the local folklore. This paper mainly takes the rural funeral ceremonies in northern Sichuan as the background, and analyses four aspects of the band's history and compilation, performance form and role, music and characteristics of the song, and cultural connotations of Suona performances to analyse the performance form and cultural content of the Suona in traditional funeral ceremonies in northern Sichuan, which is of great significance for the study of the folk music culture of the BaShu region.

Li Songlan (2010), the article "Oil-printed materials and the Chinese Folk Music Integration--The Fubao Suona as an example" compares the local oil-printed materials with the content related to the Fubao Suona of the "Collection of Chinese Ethnic and Folk Music," and combines field surveys and interviews to understand the local integration work related to the Fubao Suona as well as the historical and realistic situation of the Fubao Suona. The aim is to understand the historical and academic value of the local oil-printed materials, and to provide ideas and clues for the related research work after the integration.

The proceedings of the domestic academic conference "The Fate of Chinese Traditional Music Culture in Contemporary Times - Guest Dialogue (V)" (2016) document discussions among experts, including Tian Qing, Qiao Jianzhong, Xiang Yang and Zhao Weiping, centered on the theme of preserving Chinese traditional music culture. Qiao Jianzhong emphasized that the core focus of "non-heritage" preservation should be on "transmission", with a particular importance placed on maintaining the "originality" and "original ecology" of these cultural forms; he cautioned against the risk of generalization and vulgarization in the process of preservation and transmission. Using the example of the "Xunyi Suona" in Guanzhong, he highlighted a concerning trend: despite having over 200 musicians in the county, all of whom are over 50, a survey by the local non-heritage center revealed that there are no learners under the age of 45. This indicates that many seemingly vibrant "non-heritage" programs are facing a potential "fault line." The discussions illustrate the real-life challenges of traditional music transmission and the surrounding concerns. Ultimately, it was concluded that the government, folk transmitters, and university scholars have formed a collaborative alliance, each with their unique commitments. Therefore, the authors propose that colleges and universities should become the "strong brigade" and "main battlefield" for protecting "non-heritage," embracing the historical responsibility of cultural transmission.

Zhong Shengpeng (2022), in the master's thesis "Exploring the Analysis of the Choreographed Suona Concerto Chinese Wedding" examines the historical evolution of the Suona, noting its initial use for military music in the Jin and Yuan Dynasties, which expanded in the Ming Dynasty to include official and folk events, thereby establishing a connection with everyday life. The Qing Dynasty was a period of significant growth for Suona art, with increased variation in form and widespread use in court and folk settings. Although the first half of the 20th century was prosperous for the Suona, its development slowed in the latter half due to restrictions on folk activities. The revival of folk traditions in the 1980s, aided by government support, revitalized interest in Suona art. Key artists from various regions-such as Yuan Ziwen and Wei Yongtang from Shandong, Ren Qirui and Zhao Chunfeng from Hebei-have contributed significantly to this revival, creating acclaimed pieces like "De Sheng Ling" and "Hundred Birds Toward the Phoenix." Their efforts have greatly enhanced

the artistic value and appeal of the Suona, ensuring its continued relevance in contemporary music culture.

5.2 Overseas research

Currently, there are no international articles on the subject of "Suona music in Tongsi Town," but there is no lack of researchers conducting academic studies and explorations of the Suona as a global musical instrument. Researchers have found that foreign studies have mainly dealt with the origin and development of the Suona, the structure of the instrument, the form of playing, the playing technique, music analysis, generality and functionality (with folk festivals, religious customs, etc.), the integration with modern music, and the related musicians, etc. Among them, there is no lack of foreign scholars who study and Chinese Suona.

Rolando Antonio (2014), in "The Chinese Community and the Corneta China: Two Divergent Paths in Cuba" elucidates that the Chinese are acknowledged to be one of the four basic ethnic groups that made up Cuba as a nation. Many Chinese joined in the nineteenth-century independence wars against Spanish colonial rule, and several Cubans of Chinese ancestry (hereafter, "Chinese descendants") turned out to be renowned artists and writers, including, among others, poet Regino Pedroso, painter Flora Fong, and Wifredo Lam, the most universal of all Cuban painters. Chinese influence has been felt in diverse fields of Cuban culture, from culinary art to religion, and from martial arts to music. Specifically, the introduction of a musical instrument, a sort of oboe or shawm called a corneta china, derived from the Han Chinese Suona, is one of the most significant Chinese cultural contributions to this island country. Nevertheless, the original instrument is no longer played by Chinese natives, and the corneta china has been appropriated by non-Chinese Cubans since 1915, particularly in the eastern region of the island, where it is played in carnival street bands almost exclusively by performers of African descent. Thus, except for a short-lived attempt to come together in the lion dance during the 1980s and early 1990s, the development of the Chinese community and that of the corneta china have followed divergent paths in Cuba, both of which are succinctly traced in this article.

Alan R. Thrasher (1985) in his article "The Role of Music in Chinese Culture" states that: genres such as chuida outdoor ritual music and Buddhist chant, because of

their strong representational sense, have absorbed relatively low aesthetic value. By definition, the true meaning of these traditions rests in their ability to please a god or ancestor, underline a rite of passage, or strengthen a religious message. Given these functions, the ritual musics maintain an important position in the culture of the common people. However, the Chinese do not value these genres as they do the entertainments. It can be seen that the Suona as a musical instrument has a profound influence on China and the world.

Stephen Jones & Xue Yibing (1991), "in *The Music Associations of Hebei Province, China: A Preliminary Report*" states that folk ensembles in northern China consist mainly of wind and percussion instruments. There are two basic types: Suona (shawm) bands, and polytimbral ensembles using the melodic instruments guanzi (double-reed pipe), sheng (free-reed mouth organ), dizi (transverse flute with membrane) and yunluo (frame of small pitched gongs). Hebei, the Province surrounding the capital Beijing, has several genres of instrumental music (Wang Jie 1989). The most widespread, not only in Hebei but throughout northern China, is the shawm-and-percussion band, called *chuida ban* ("wind-and-percussion band" or "blowing-and-beating band") in Chinese, and also *guchuishou* ("drumming-and-blowing players"). Two Suona (shawms) lead this small ensemble. Some groups still play a classical ceremonial repertory, but for about a century many have also played a more popular repertory from the *yangge* (planting songs) genre (Holm 1984; Judd 1990; Xue Yibing 1990). The shawm bands receive payment to perform for popular festivities such as weddings, funerals and fairs. The most celebrated shawm bands in Hebei are in the coastal region, in places such as Tangshan and Cangzhou.

Stephen Jones (2017) in the book *"Ritual and Music of North China: Shawm Bands in Shanxi"* detailed description that: part one explains the social and historical background by outlining the lives of shawm band musicians in modern times. Part two looks at their main performing contexts: funerals and temple fairs. Part Three discusses musical features such as instruments, scales, and repertoires. Part one is divided into six sections in which a variety of interconnected topics are introduced. The first is a short introduction of the different musical genres of the region and the people's livelihood, mostly farming and coal mining—the dangerous, back-breaking, pick-and-shovel kind, prone to lethal mining accidents. At the same time, precisely

because of the areas relative isolation, religious rituals and musical traditions associated with these rituals from pre-liberation times have survived the numerous political campaigns, including the Cultural Revolution (1968-1978), and are alive and well here. Also the classless society promised by Communism has not erased the lowly caste-like social position of ritual specialists and ritual musicians.

Summary

In the literature review of this chapter, the researcher has selected relevant articles and materials pertaining to the subject of Suona music, focusing on its historical formation, transmission, development, repertoires, materials, playing techniques and musical culture. This review includes a variety of sources, such as journal articles, theses, conference proceedings, and official documents.

During the literature compilation, the researcher noted a lack of detailed information regarding Suona music in Tongsi Town. To address this gap and enrich the existing data, this study uses the aforementioned literature as a reference, combined with extensive fieldwork as a foundation for research. It conducts an in-depth analysis of the current status of Suona music, traditional musical repertoires, and preservation guidelines in Tongsi Town, aiming to enrich and enhance the existing data on Suona and its musical culture in the region, providing valuable references and audio-visual materials for future researchers.

Furthermore, this study acknowledges that Suona music in Tongsi Town faces challenges due to the inadequacies of traditional transmission systems and the pressures of modernization. To address these issues, the research is grounded in fieldwork and provides a more systematic and comprehensive analysis of the preservation guidelines for Suona music in Tongsi Town, aiming to contribute to the deeper preservation and enhancement of Chinese Suona music and its culture.

CHAPTER III

Research Methodology

This study is a qualitative study, and the researcher chooses Tongsi Town, Fushun County, Sichuan Province, as the thematic study area of Suona music. Because this is the most concentrated area of Suona development in Fushun area, the researcher chose key informants as clues for my research. The process I use is as follows:

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 key informants
 - 2.3 Selection of the music
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research Scope

1.1 Scope of content

The main content of this research paper includes the following: investigating the current status of the Suona music in Tongsi Town, Sichuan Province, China; analyzing the musical characteristics of repertoires selected of Suona music in Tongsi Town, Sichuan Province, China; proposing guidelines for the preservation of Suona music in Tongsi Town, Sichuan Province, China. The examination of the current status focuses on the status of the Suona instruments, Suona music, Suona musicians and functions in social. The analysis of musical characteristics encompasses various aspects such as structure form, melody, tonality, rhythm and emotion, representing an in-depth study of the music itself. The guidelines for preservation policy mainly examines the preservative measures of local

government and schools, combines the preservation opinions of local people, and thus proposes specific solutions and suggestions.

1.2 Scope of time

The time scope of this study is from June 2023—December 2024. The whole research process took about 18 months, including field research, data analysis and thesis writing.

2. Research Process

2.1 Selection of the research site

Research site: Tongsi Town, Fushun county, Zigong City, Sichuan Province, China.

Reasons: firstly, Suona players in Tongsi Town are mainly located in the Tongsi Town of Fushun county, Zigong City, Sichuan Province, China; secondly, Suona music in Tongsi Town is mainly transmitted by the Lai family and its apprentices, the Lai family and it is mainly distributed in Tongsi Town, Fushun county, Sichuan Province; thirdly, folk activities such as weddings, funerals, and festivals are mainly centered in the Tongsi Town, so choosing Tongsi Town as the study site can obtain more authentic and effective primary data.



Figure 17. China Map

Source: <https://chinafolio.com/Provinces/sichuan-Province>



Figure 18. Sichuan Province Map & Fushun County Administrative District Map
 Source: https://d-maps.com/carte.php?num_car=68620&lang=en#google_vignette;
<http://m.0813fs.com/bbs/topic.aspx?id=10344757> (Accessed December 22, 2023)

2.2 Selection of the key informants

2.2.1 The criteria for selecting scholar informants are:

- (1) Engaged in Suona research or non-heritage preservation work for more than 20 years.
- (2) Preside over a number of research projects, publish a number of core journals, and organize relevant performances throughout the years.
- (3) Have in-depth analytical ability and unique insights on Suona art.
- (4) Receive many awards and government honors.
- (5) They are well aware of the historical background, current situation and development of Suona music in Tongsi Town.

I chose these individuals as the scholar informants: Ms. Tong Shiyong, Mr. Zheng Jiexiu and Mr. Xu Yucai

(1) Tong Shiyong

Tong Shiyong, born in 1968, curator of Zigong City Culture Center, the namesake of Suona in Tongsi, the applicant of Suona in Tongsi, she has been engaged in the preservation and transmission of Suona music in the Tongsi Town, and the "Advanced Individual of Intangible Cultural Heritage preservation Work in Sichuan Province" in 2012. She has been engaged in mass culture counseling, organizing and

music creation for 30 years, and in mass culture management for 25 years; she has been engaged in planning, organizing and implementing large-scale cultural activities for a long time, and has served as the director, conductor and artistic director of various types of choral competitions and concerts; she has won many awards for the music works she has created and directed.



Figure 19. Ms. Tong Shiyang

Source: Ying Ren, from fieldwork in 2023

(2) Zheng Jiexiu

Zheng Jiexiu, Associate Professor of Suona in the Department of Folk Music of Sichuan Conservatory of Music, Master's degree tutor, Director of Blowing and Striking Teaching and Research Room in the Department of Folk Music of Sichuan Conservatory of Music. He has a good understanding of the Suona culture in various regions of Sichuan and has high academic attainments. He has presided over more than 10 research projects related to Suona. He has published a monograph "Danling Folk Suona Art Research," and edited two textbooks "Danling Folk Suona transmission Tutorial" and "Danling Folk Suona Music Collection." He has published more than 10 articles in core journals, and has participated in various large-scale performances of Suona since 2009 and won many awards.



Figure 20. Mr. Zheng Jiexiu

Source: Ying Ren, from fieldwork in 2023

(3) Xu Yucai

Xu Yucai, deputy director of Fushun County Cultural Centre, senior secondary school teacher, member of China Folk Artists Association, executive editor of Fushun Literary Arts, member of China Folk Literary Artists Association, vice president of Fushun County Prose Society. Participating in the Tongsi Town Suona heritage bidding and field examination, he has been engaged in the preservation and transmission of the Suona in Tongsi Town, including the organisation of performances of the Suona, entering schools and other exchange activities. He has published a collection of his personal essays, including "The Years Pouring into the City," "The Years Clanging" and "The Years Online," and compiled and published books on local cultural characteristics, such as "Fushun Dialect" and "Fushun Intangible Cultural Properties."

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Figure 21. Mr. Xu Yucai

Source: Ying Ren, from fieldwork in 2023

2.2.2 The criteria for selecting musician informants are:

- (1) All were born and raised in the Town of Tongsi and are local Han people.
- (2) Very knowledgeable about the culture and development of the Town of Tongsi.
- (3) They are famous transmitters and local Suona players. The Lai family is the only one recognized by Sichuan Province as the transmitters of the Suona in Tongsi Town.
- (4) They know how to play the Suona. Have a deep and direct understanding and mastery of the musical style, mood and expression of the Suona in Tongsi. They are very familiar with the traditional repertoires of the local Suona in Fushun.
- (5) They know very well the ancestral craft of making Suona in Tongsi Town, especially the tongue of Suona, and they are good at making the reed of Suona with the wild wheat stalks from the sunny slopes of Fushun area in April every year, which is unique.
- (6) More than 15 years of experience in playing the Suona.

I chose these individuals as the musician informants: Mr. Lai Zhongcheng, Mr. Lai Houchao and Mr. Zeng Xianyin

(1) Lai Zhongcheng

Lai Zhongcheng, the fourth generation of the Suona in Tongsi Town, born in October 1963, is a representative of the Lai family class, the main group of the Suona in Tongsi Town. "Lai family class" is the representative of the main group of transmitters. Today, under the leadership of Lai Zhongcheng, Suona in Tongsi Town has evolved with the times, incorporating Western musical instruments such as the electric piano and drums, and playing not only traditional tunes but also popular music. The repertoires are not only limited to traditional music, but also includes popular music. Lai Zhongcheng has been practicing for more than 30 years, and has become the core personage of Suona in Tongsi.



Figure 22. Mr. Lai Zhongcheng

Source: Ying Ren, from fieldwork in 2023

(2) Lai Houchao

Lai Houchao, the son of Lai Zhongcheng, the fifth generation of non-genetic transmission about Suona in Tongsi Town, from the art of 15 years, Fushun County Folk Literature and Artists Association members, perennial engaged in Suona performing and displaying activities. He has unique insights into the combination of Suona music culture in Tongsi and modern music culture.



Figure 23. Mr. Lai Houchao

Source: Ying Ren, from fieldwork in 2023

(3) Zeng Xianyin

Zeng Xianyin, a resident of Lao Zhai Village in Tongsi Town, is a local Suona player who has been playing the Suona for 30 years. He frequently performs at local weddings and funerals. He is knowledgeable about the playing techniques, performance styles, and traditional repertoires of the Han Chinese Suona in the area.



Figure 24. Mr. Zeng Xianyin

Source: Ying Ren, from fieldwork in 2023

2.2.3 The criteria for selecting general informant is:

- (1) He was born and raised in Tongsi Town and is local Han people.
- (2) More than 10 years of involvement in Suona education.
- (3) Participate in Suona-related performances for many years.
- (4) Have a deep knowledge of Suona education and transmission development.

The general informant: Mr. Zeng Yourong

Zeng Yourong, Teacher of the Suona club at the nine-year school in Tongsi Town, and a Suona player. He has been engaged in Suona education and Suona playing for many years.

2.3 Selection of the music

Through field research, the researcher collected and recorded 18 traditional pieces that still exist locally. Based on their social functions, these pieces are primarily categorized into wedding music, funeral music and general-purpose music. Therefore, using the following criteria, two pieces from each category were selected for detailed analysis. (For specific content, see Chapter 4: The Current Status of Suona Music)

- (1) Recommended by the "Intangible Cultural Heritage" transmitter of Han Suona in Tongsi Town
- (2) Recommended by Suona performers in Tongsi Town
- (3) Has distinct local characteristics and high frequency of use.

Table 2. Selected music

Types of music	Description	Existing music	Selected music
Wedding	Suitable for weddings	6	2
Funeral	Suitable for funerals	3	2
General-purpose	Suitable for any occasion, including weddings and funerals	9	2

Source: Ying Ren, from fieldwork in 2023

2.4 Research tools

The research tools include observation form, interview form and questionnaire. The process of creating a questionnaire survey. (based on research objectives)

- (1) Design questions according to the research objectives.
- (2) Design observation forms, interview forms, questionnaires.
- (3) After the design is completed, hand it over to the advisor for inspection.
- (4) Make revisions according to the advisor's comments.
- (5) Modifications were made according to the specialist advice before being used in the investigation.

Regarding the first research objective: the researcher employed interviews and observation forms with the aim of gaining an in-depth understanding of the current status of Suona music. Interviews and observations were conducted regarding the current status of Suona instruments (including its materials, production, use, etc.), the performance conditions and environmental characteristics of Suona music (such as classification of musical repertoires, performance forms, performance processes, etc.), the current status of musicians (number, responsibilities, and earning status, etc.), and the current status of its social functions (including present circumstances and challenges faced). By using smartphones, cameras, and recording devices, the researcher comprehensively documented the aforementioned aspects, thereby obtaining valuable firsthand data.

Regarding the second research objective: the researcher continued to employ interviews and observations, using observation forms to record specific details of live performances, including styles, rhythms, and the usage of instruments etc.. The interview forms also included questions about the background of the repertoires, the performers' personal experiences, and emotional expressions etc., helping researcher to collect richer qualitative data and reveal the unique charm and cultural connotations of the pieces.

Regarding the third research objective: to gather preservation-related opinions, the researcher used interviews, observations and questionnaires to record the

protective needs and suggestions for Suona music in Tongsi Town. The questionnaire includes open-ended questions regarding the preservation of Suona music. This process will provide a foundation and rationale for developing practical preservation strategies.

2.5 Data collection

The researcher collected data through interviews, observations, questionnaires, audio recordings, and video recordings, including literature review, audio and video materials collected during field investigations, and interview materials from information providers, as well as questionnaire data collection.

Regarding the first research objective

(1) Literature review: the researcher accessed and collected relevant books and literature from databases such as CNKI, Sichuan Provincial Library, Zigong Archives, Zigong Cultural Center, and Fushun Cultural Center to ensure sufficient background information and theoretical support for a comprehensive understanding of the current status of Suona music in Tongsi Town.

(2) Interview data collection: the data collection primarily took place through field surveys. Since 2023, the researcher has conducted multiple field investigations in Tongsi Town, interviewing key informants and relevant personnel to record and gather data on the Suona instrument, Suona music, Suona musicians, and social functions. This information facilitates a detailed analysis and interpretation of the current situation of Suona music in Tongsi Town.

(3) Video and audio data collection: the data collection was mainly conducted through field surveys, including recordings of the production, tuning, and shaping of Suona reeds, as well as hand positions, fingering techniques, musical pieces, performance forms, performance processes, and data related to accompanying percussion instruments, among others.

Regarding the second research objective

(1) Video and audio data collection: the researcher used professional recording equipment and video devices to record traditional Suona music repertoires, ensuring the collection of original musical material while capturing musical elements and visual expressions. This provides essential support for subsequent musical analysis.

(2) Interview data collection: the researcher conducted interviews with local Suona musicians, asking open-ended questions about their preferences in music selection, the background of the pieces, and the musicians' personal experiences and emotional expressions. This approach helps the researcher gather richer qualitative data for an in-depth analysis of the musical characteristics.

Regarding the third research objective

(1) Literature review: the researcher reviewed relevant literature to understand the cultural preservation measures related to Suona music in Tongsi Town, collecting policy-level data. The focus was primarily on existing government preservation measures, their implementation status, and future preservation plans.

(2) Interview data collection: the researcher conducted interviews with staff from cultural centers, cultural transmitters, music teachers, and experts in related fields. Alongside collecting policy-level data, the researcher gathered guidance and suggestions for the preservation of Han Suona music in Tongsi Town, providing a foundation for developing effective preservation strategies.

(3) Questionnaire data collection: the researcher designed a questionnaire to survey local villagers and elementary school students in Tongsi Town, collecting their views and attitudes toward the preservation, value, and challenges facing Suona music in the area. This approach aims to quantify the usage and cultural impact of Suona music within the local community.

2.6 Data management

Regarding the three research objectives, the researcher managed the collected data as follows.

(1) Audio recordings: the audio data was primarily divided into two parts: interview recordings and music recordings. The interview recordings mainly consist of interviews with three groups of key informants, while the music recordings primarily document the existing Suona repertoires and related musical activities in Tongsi Town. These two parts of data were stored and managed separately.

(2) Interview data classification: based on the type of informant, the interview data was divided into three groups: scholar informants, musician informants, and general informants. According to the research objectives, the

interview recordings were transcribed to extract relevant content, which then were systematically organized and stored.

(3) Music data classification: the music portion was further categorized into three types based on social functions: weddings, funerals, and other occasions. After categorization, the Suona musical repertoires was transcribed into sheet music and documented. Additionally, labels and annotations were added to the music data to explain the meaning, source, background, characteristics, and related information of the data.

(4) Video recording: the video data includes four types: field investigations, informant interviews, live performances, and instrument-making demonstrations. Each category of video was systematically stored based on its content and theme to ensure data integrity and accessibility.

(5) Literature and monographs: review and organize relevant literature and monographs, categorizing the materials based on content, including historical background, current status, musical styles, preservation policies, and more. These documents served as the foundation for analyzing and summarizing the current situation, musical characteristics, and preservation guidelines of Suona music in Tongsi Town.

(6) Visual materials: the image data collected from field investigations, cultural centers, and literature were categorized based on content (e.g., local customs, geographical features, live performances). These visual materials provided intuitive support for the research and assist in analyzing the preservation, transmission, and social impact of Suona music culture in Tongsi Town.

2.7 Data analysis

For data analysis based on the research objectives.

(1) Regarding the first objective: the researcher employed a descriptive narrative approach based on literature and oral literature data. Through comprehensive literature surveys and interviews with key informants, relevant information was collected to gain a deeper understanding of the research question. This analysis focuses on the current status of Suona music in Tongsi Town, encompassing the current status of the Suona instruments, the music, the musicians, and the social functions of the Suona music.

(2) Regarding the second objective: the researcher collected audio and video data of Suona music repertoires and activities in Tongsi Town through field recordings and video recordings, transcribed the audio content, and created musical notation based on the video performances to prepare for subsequent writing. In addition, the researcher employs a combination of Western music analysis methods and tonal analysis from Chinese ethnic music theory to analyze the structure form, melody, tonality, rhythm, and emotional elements of Suona music in Tongsi Town, thereby comprehensively revealing the unique characteristics of Suona music in the region.

(3) Regarding the third objective: the researcher, based on literature review and field investigation, analyze and summarize the relevant literature and field survey data through data collection and management. At the same time, the researcher discussed the analysis conclusions with key informants to explore preservation guidelines that are more suitable for Suona music in Tongsi Town.

2.8 Data presentation

This dissertation is divided into seven chapters:

- (1) Chapter I: Introduction
- (2) Chapter II: Literature Review
- (3) Chapter III: Research Methodology
- (4) Chapter IV: The Current Status of Suona Music in Tongsi Town, Sichuan Province, China.
- (5) Chapter V: The Musical Characteristics of Repertoires Selected of Suona Music in Tongsi Town, Sichuan Province, China.
- (6) Chapter VI: The Guidelines for the Preservation of Suona Music in Tongsi Town, Sichuan Province, China.
- (7) Chapter VII: Conclusion, Discussion and Suggestion.

CHAPTER IV

The Current Status of Suona Music in Tongsi Town, Sichuan Province, China

In this chapter, the researcher analyzes the current status of Han Suona music in Tongsi Town, Sichuan, China, based on the literature and findings of field research. The main content includes the following aspects.

1. The Status of Suona Instruments
2. The Status of Suona Music
3. The Status of Suona Musicians
4. The Status of Social Functions

1. The Status of Suona Instruments

In Tongsi Town, locals refer to the Suona as "chui chui er" and "sa la er," which are names in the local dialect. According to the transmitter Lai Zhongcheng, the Suona in Tongsi Town had a complete set of instrument-making procedures in its past development. Since the first generation of transmitters, the Lai family has deeply explored the traditional techniques of Suona making, with all Suonas being handcrafted. However, this production craft has now been lost, and most contemporary Suona players lack the skills to produce the instrument. Due to historical changes and environmental factors, many early hand-crafted Suonas were confiscated or damaged. Currently, only two handmade Suonas from the Lai family remain: one is preserved by the fourth-generation transmitter of the Lai family, and the other is housed in the Fushun County Cultural Museum.

Due to the complexity and intricacy of the traditional Suona-making craft in Tongsi Town, people have increasingly opted for more convenient and quicker methods as times change and social environments evolve. Currently, most instruments used by local Suona players are either custom-made or provided by cultural centers. These instruments are structurally similar to traditional Han Suonas, consisting of five main components: the reed (the locals call it Shaopian), the core (the locals call it Qinzi), the air disk (the locals call it Qipan), the body (the locals call it Guanshen) and

the bell (the locals call it Laba). Among these components, players usually purchase ready-made cores, air disks, bodies and bells, while the reeds are often made by the players themselves.

The production techniques of the Suona instrument in Tongsi Town are currently only passed down orally, and the craft of Suona-making in the entire region is at a standstill. Researcher has yet to find any written, photographic, or video documentation of the complete Suona-making process. Therefore, in studying the Suona itself, the researcher primarily rely on data obtained from field investigations and analyze contemporary Suonas commonly used by transmitters as samples.

Before the analysis, the researcher provided the following explanations:

(1) During the fieldwork, the transmitters showcased the five most commonly used Suonas in the Town (from Figure 25) and the researcher selected these five Suonas as samples for analysis.

(2) Since locals did not provide detailed classifications of the Suonas and referred to them simply by their outlines, the first Suona from the left in Figure 25 is called the "large Suona" and the fifth Suona is referred to as the "small Suona." The other three Suonas do not have more specific names. For the sake of clarity in the explanation, the researcher has numbered them in order from left to right as Suona 1, Suona 2, Suona 3, Suona 4 and Suona 5.

(3) Among the five Suonas, Suona 2 was handmade by the Lai family and has been passed down from the older generation to the present, thus possessing unique characteristics of the folk Han Suona in Tongsi Town.

(4) The Suonas on display, Suonas 1, 3, 4 and 5 were either gifted by the cultural center or purchased personally, and they are roughly similar to modern traditional Han Suonas. Based on this context, the researcher will conducts a comparison and analysis.



Figure 25. The Suonas commonly used by transmitters

Source: Ying Ren, from fieldwork in 2024

1.1 Materials selection

From Figure 26, Suona 2 crafted by the Lai family in Tongsi Town is composed of various materials, primarily including plant materials and metals. The plant materials are mainly wood and wild wheat stems, with high-quality aged blackwood selected for the wooden components. Blackwood, also known as "chenmu," is revered in the plant world as the "mummy of wood" due to its extremely high value. This type of wood forms through a slow carbonization process over thousands of years, occurring when ancient forests are buried under low-lying ancient riverbeds or silt due to geological events such as earthquakes, floods or landslides. Under conditions of low oxygen, high pressure, a slightly acidic environment and the action of microorganisms, this unique wood is produced.

Blackwood has characteristics such as vibrant color, fine and smooth texture, dense structure, corrosion resistance and a unique fragrance. Compared to modern wood, blackwood contains abundant tree resin and essential oils, offering excellent dimensional stability, high density and outstanding corrosion resistance. Different regions have their own names for blackwood; for example, it is referred to as "langmu" in Northeast China, "wumu" in the Sichuan-Chongqing region, and "shui jin mu" in the Guangdong-Guangxi area. Blackwood is primarily used to make the main body of the Suona, while wild wheat stems are used for crafting the reeds. The metal components are mainly made from brass, which is used for the bell, core and air disk

sections of the Suona. The selection and use of these materials reflect the traditional craftsmanship and unique characteristics of Lai family Suona making.



Figure 26. Suona crafted by the Lai Family in Tongsi Town
Source: Ying Ren, from fieldwork in 2024

From Figure 27, the traditional Han Suonas in the Town (Suonas 1, 3, 4 and 5) are also primarily made of plant and metal materials. The body and air disk are made from boxwood, with a layer of black anti-corrosion paint applied to the surface to enhance durability and weather resistance. The reed is made from wild wheat straw. Metal components such as the core and bell are made from aluminum. This choice of materials reflects a modernization that addresses the performance and durability requirements of the instruments.



Figure 27. Traditional Han Suona of Tongsi Town
Source: Ying Ren, from fieldwork in 2024

1.2 Structure

As Sichuan is located in southern China, the Suona in Tongsi Town is one of the southern branches of Chinese folk Suona. Whether it is the Suona made by the Lai

family or the traditional Han Suona used locally, its structure primarily consists of five parts: the reed (Shaopian), the core (Qinzi), the air disk (Qipan), the body (Guanshen) and the bell (Laba).



Figure 28. Suona body, core, air disk, reed, bell

Source: Ying Ren, from fieldwork in 2024

1.2.1 Reed (Shaopian)

In the local dialect, the reed is also referred to as "Xiang xiang er," which is connected to the "Qinzi." It is generally wrapped with cotton thread or copper wire around the Qinzi, and it relies on mouth control to produce sound, serving as the sound-producing component during Suona performance. The reed is typically made from wild wheat straw, but modern versions can also be made from transparent plastic tubing. The Suona reeds of Tongsi Town is unique. The material used is wild wheat straw harvested in April from sunlit slopes in Fushun. The best straws are pulled up by the roots, soaked in water for 24 hours and then air-dried. A segment of about 3 cm from the middle of the straw is selected and polished with a knife. The length of the reed is adjusted according to the length of the pirouette, the flexibility of the wheat straw and the player's playing habits. The end of the reed is bound with cotton thread or copper wire and excess straw is cut off. The reed is then shaped and finely tuned to ensure better sound production.

In the Tongsi Town, there are two methods for binding the reed: one is to use copper wire for binding, and the other is to wrap it with thread. The former binds the selected wheat straw to the upper end of the pirouette with copper wire, leaving a

small vibrating part that produces a softer sound and easier pitch control. The latter binds the reed with thread, wrapping it two or three times, which restricts the reed less and produces a louder sound. Today, local Suona artists and transmitters mainly use the "thread reed" method for its simplicity and ease of installation and removal.



Figure 29. Wild straw after drying
Source: Ying Ren, from fieldwork in 2024

Figure 29 shows the wild wheat straw that has been soaked in water and naturally air-dried after harvesting. In the Fushun region, the wild wheat straw in April is grass green. After soaking in water for a day, it is placed in a ventilated area to dry in the shade, ultimately turning yellow.



Figure 30. Three-centimeter-long wild barley straw
Source: Ying Ren, from fieldwork in 2024

Figure 30 shows the mid-section of the dry wild wheat straw, cut to approximately 3 centimeters. This section has good flexibility, which is beneficial for the long-term preservation and durability of the produced reed.



Figure 31. Thread the wild straw onto the Qinzi

Produced by: Lai Zhongcheng

Source: Ying Ren, from fieldwork in 2024

Figure 31 shows the Qinzi being inserted into the prepared wild wheat straw.



Figure 32. Thread two live knots of cotton thread through wild straw

Produced by: Lai Zhongcheng

Source: Ying Ren, from fieldwork in 2024

Figure 32 shows the preparation of cotton thread, in which two slip knots are made and slipped onto the Qinzi that is inserted into the wild wheat straw. The knots should not be too tight to allow for adjustment of the position of the wild wheat straw.

พหุบัณฑิต ชีวะ



Figure 33. Adjust the position of the wild straw for final pinching, trim and shape

Produced by: Lai Zhongcheng

Source: Ying Ren , from fieldwork in 2024

Figure 33 shows the adjustment of the position of the wheat straw, leaving approximately half of the straw (the part held in the mouth). The cotton thread is then tied tightly. After that, a trial play is conducted, adjustments and trimming are made according to personal playing habits to finalize the shape.



Figure 34. The finished Shaopian

Produced by: Lai Zhongcheng

Source: Ying Ren, from fieldwork in 2024

1.2.2 Core (Qinzi)

The Qinzi is a device that connects the reed to the body of the Suona, typically shaped like a cylinder that is narrower at the top and wider at the bottom. The Qinzi made by the Lai family is crafted from rolled and welded copper sheets, forming a slightly conical copper pipe. The narrower upper end is inserted into the reed, while the wider lower end fits directly into the top opening of the Suona's body. To ensure an airtight connection at this joint and to prevent air leaks, tape or fabric is

usually wrapped around the surface of the lower end of the Qinzi. If a large amount of air escapes through the gap between the Qinzi and the Suona's body, less air will reach the Suona's body, causing the instrument to fail to produce sound. The Qinzi component made by the craftsman is welded to the air disk to stabilize the lips. The Qinzi serves as the channel through which sound waves enter the Suona's body, providing an initial amplification of the sound volume.

From Figure 35, on the left is the traditional Qinzi of the Suona from the Tongsi Town, while on the right is the ancestral custom-made Qinzi portion created by the transmitter, made from yellow brass. Unlike the traditional Suona Qinzi, the ancestral custom-made Qinzi features an air disk (Qipan) directly attached to the top of the Qinzi. The circular disk at the bottom connects to the body of the instrument and serves to stabilize the pitch. Traditional Suona Qinzi does not have this circular disk; the depth of insertion into the main body affects the pitch of the Suona. Therefore, when used by professionals, a tuner is usually employed to calibrate the pitch by adjusting the depth of the Qinzi's insertion into the instrument's body. However, transmitters and folk Suona players in the Tongsi Town do not perform any tuning. Additionally, traditional Suona Qinzi does not have an air disk, which must be inserted separately.



Figure 35. Qinzi

Source: Ying Ren, from fieldwork in 2024

1.2.3 Air disk (Qipan)

The air disk on the Qinzi of the Suona in the Tongsi Town is primarily for fixing the lip shape and facilitating playing. In earlier times, it was made of brass or thin wood, and sometimes bone. Nowadays, it is mostly made of wood. The air disk is round with a small hole drilled in the center, large enough to insert two-thirds of the

pirouette. If the hole is too large, the air disk will slide down, losing its function of stabilizing the lip shape and potentially causing air leakage, affecting playing. (Note: some Suonas in other regions of China do not have a air disk.)

From Figure 36, on the left is the air disk of the traditional Suona, made of wood, which can be inserted into the upper end of the core (Qinzi). The section marked by the red circle on the right is the air disk portion of the Suona created by the transmitter from yellow brass. The custom-made air disk is directly embedded into the core, whereas the traditional air disk needs to be inserted into the core for use.



Figure 36. Qipan

Source: Ying Ren, from fieldwork in 2024

1.2.4 Body (Guanshen)

The upper end of the body is connected to the Qinzi, while the lower end connects to the bell of the Suona. The body tapers from narrow at the top to wider at the bottom, and it is drilled with tone holes to control the pitch. The Suona body made by the Lai family is crafted from ebony, selected for its appropriate length and diameter, with wood that has been naturally dried to ensure smooth grain patterns without cracks or knots. According to the oral account of the transmitter, the production process begins with using a red-hot iron rod to make holes in the wood, followed by sanding and shaping to form a hollow conical tube that is narrower at the top and wider at the bottom. This structure helps to amplify the sound volume. The body features eight tone holes, with seven on the front and one on the back, primarily in a circular shape. In traditional craftsmanship, a drill is typically used to manually create the holes at fixed intervals, and further smoothing is done afterward to ensure the inner chamber is free of burrs and rough edges. By opening and closing the tone

holes, the length of the air column within the tube can be altered, allowing for pitch adjustment.

1.2.5 Bell (Laba)

Also known as the "bowl," the bell mainly serves to amplify the sound. In the early of Tongsi Town, the bell was typically made from copper sheets. A thick copper sheet was welded into a cylinder, heated, and hammered into a thin sheet and shaped. The finished bell is attached to the lower end of the body and can be assembled and disassembled as needed.



Figure 37. Suona Laba and the Guanshen

Crafted by the Lai family feature a brass bell and a blackwood body

Source: Ying Ren, from fieldwork in 2024



Figure 38. Suona Laba and the Guanshen

The traditional Suona has a aluminum bell and a boxwood body

Source: Ying Ren, from fieldwork in 2024

The above content outlines the materials and basic structure of the Suona in Tongsi Town. The Suona handcrafted by the transmitter primarily utilizes ebony, brass, and wild wheat straw, relying on skilled manual craftsmanship. In contrast, modern traditional Suona is mainly made from boxwood or other hardwoods, as well as aluminum metal, typically acquired through purchase, customization, or provided by local cultural centers. The Suona is widely popular across China, with most Suona reeds made from reeds, while the bodies are constructed from various types of wood, and the bell and core are often made from materials such as iron or silver. Due to variations in local topography, climate, and crops, the materials for regional folk Suonas are often sourced locally, resulting in unique characteristics. For example, the bamboo Suona from Dazhu in Sichuan uses bamboo for its body, as the region is rich in bamboo resources. Additionally, some ethnic minority Suonas may have bodies made from ceramics or gold. The different materials used for the bodies inevitably affect the Suona's timbre, leading to distinctive tonal qualities across regions. Furthermore, the air disks of Suonas are mostly made from wood or bone pieces. The variation in materials and production channels for local Suonas results in diverse forms, causing noticeable differences in the sounds produced. This diversity not only enriches the cultural connotation of the Suona but also adds unique charm to the musical expression in different regions.

1.3 Size dimensions

Traditional Han Suonas in China come in various sizes and shapes. Folk classification typically divides Suonas into large, medium and small categories; however, this is merely a rough classification and the dividing lines differ from region to region, making it quite complex. For instance, a Suona with an overall length of 44 cm is classified as a medium Suona in Hebei but would be considered a large Suona in some other regions. Historically, most Suonas were handmade by artists, and without a standardized pitch, the dimensions of the instruments varied widely, lacking uniformity. Many areas still maintain this state today (Liu Yong, 2006).

Through fieldwork, it was found that locals do not categorize Suonas in a highly specific manner. According to the transmitters, they simply classify them based on the outline and appearance of the instruments, dividing them into large and small Suonas. For example, among the five commonly used Suonas, the transmitter

refers to Suona 1 as the large Suona and Suona 5 as the small Suona, while there is no further classification or naming for Suonas 2, 3 and 4. Based on literature research, it is quite rare in southern regions to define a Suona as large based solely on size; the focus is mainly on medium and small Suonas. In light of this situation, the researcher categorized the Suonas using traditional size data. Below are the specific measurements for the five Suonas, as shown in Tables 3-7.

The data for the reeds is primarily based on wild barley stalks. The data obtained from field research indicates that the wild barley stalks measure 3 cm in length and 1 cm in width. These measurements may vary depending on the actual conditions of the harvested wild barley stalks.

Table 3. Data for core (Qinzi)

Suona Numbering	Suona 1	Suona 2	Suona 3	Suona 4	Suona 5
Qinzi-length (mm)	73	69	54.7	57	38
Upper mouth diameter (mm)	3.2	3	3.2	3.4	2.8
Lower mouth diameter (mm)	9	8	6.8	7	6.2
Qinzi-thicknes (mm)	0.1	0.1	0.1	0.1	0.1

Source: Ying Ren, from fieldwork in 2024

Table 4. Data for air disk (Qipan)

Suona Numbering	Diameter of the Qipan (mm)	Thickness of the Qipan (mm)
Suona 1	39	15
Suona 2	32	10
Suona 3	30	15
Suona 4	35	15
Suona 5	28	15

Source: Ying Ren, from fieldwork in 2024

Table 5. Data for the body (Guanshen)

Suona Numbering	Body length(mm)	Upper mouth inner & Outer diameter (mm)	Lower mouth inner & Outer diameter (mm)
Suona 1	381	9 ; 18	26 ; 35
Suona 2	320	10; 14.9	20.4; 30.1
Suona 3	280	8; 14	20; 30
Suona 4	326	10; 17	22; 33
Suona 5	185	6.5 ; 12	18 ; 23

Source: Ying Ren, from fieldwork in 2024

Table 6. Data for the bell (Laba)

Suona Numbering	Upper mouth diameter (cm)	Lower mouth diameter (cm)	Height of the Laba (cm)
Suona 1	3.5	16.5	14
Suona 2	3.2	15.7	14.8
Suona 3	3	13	10
Suona 4	3.1	14	12
Suona 5	2.3	8.6	6.5

Source: Ying Ren, from fieldwork in 2024

Table 7. Hole spacing data for Suona's

Suona Numbering	1-2 hole (mm)	2-3 hole (mm)	3-4 hole (mm)	4-5 hole (mm)	5-6 hole (mm)	6-7 hole (mm)	7-8 hole (mm)
Suona 1	35	28	31	33.5	26.5	14.5	16
Suona 2	28	26	23.2	21.2	25	10	14
Suona 3	25.9	18	25.2	23.8	17.6	10	11
Suona 4	26	21	26	26	20	11	14
Suona 5	15	13.6	14.3	12.2	10.5	6.8	5.5

Source: Ying Ren, from fieldwork in 2024

The traditional classification of Suona into large, medium and small categories primarily originates from northern regions, where the length of the body is commonly used to measure the different forms of the Suona (Liu Yong, 2006).

(1) Large Suona

The body length ranges from 42 to 57 centimeters and is primarily popular in the Northeast region, as well as in the areas around Shanhaiguan and eastern Hebei. The large Suona produces a deep and powerful sound, often used for performing large-scale compositions and suitable for important occasions.

(2) Medium Suona

The body length ranges from 32 to 40 centimeters and is mainly found in areas such as Jiangsu, Zhejiang, and Anhui. The medium Suona has a moderate range and a rich tone, capable of playing a variety of musical styles.

(3) Small Suona

The body length ranges from 22 to 30 centimeters and is widely popular in Provinces such as Guangdong, Guangxi, Fujian, Hunan, and Jiangxi. The small Suona produces a sharp and bright sound, making it suitable for lively music.

(4) Hai di (海笛)

This is a smaller instrument than the small Suona, generally with a body length of less than 20 centimeters and smaller components. It produces a sharp and loud sound with a high-pitched tone and is typically used in instrumental ensembles to add diversity to the music. (Table 8)

Table 8. The data for traditional Suona body length

Suona Type	Body length (cm)	Common body length (cm)
Small Suona	22-30	23
Medium Suona	32-40	37
Large Suona	42-57	50
Hai di	Less than 20	Less than 20

Made by: Ying Ren

From the above data analysis, it can be concluded that among the commonly used Suonas in Tongsi Town, Suonas 1, 2 and 4 are classified as medium Suonas,

Suona 3 are classified as a small Suona and Suona 5 has a structure equivalent to that of "hai di." However, the reality is that locals refer to Suona 1 as the large Suona and Suona 5 as the small Suona based solely on their size and appearance. This observation indicates the structural characteristics of large and small Suonas in the local context. Such differences reflect the diversity of Suona music in China, as well as the complexity and localized characteristics of folk Suonas. (Figure 39)

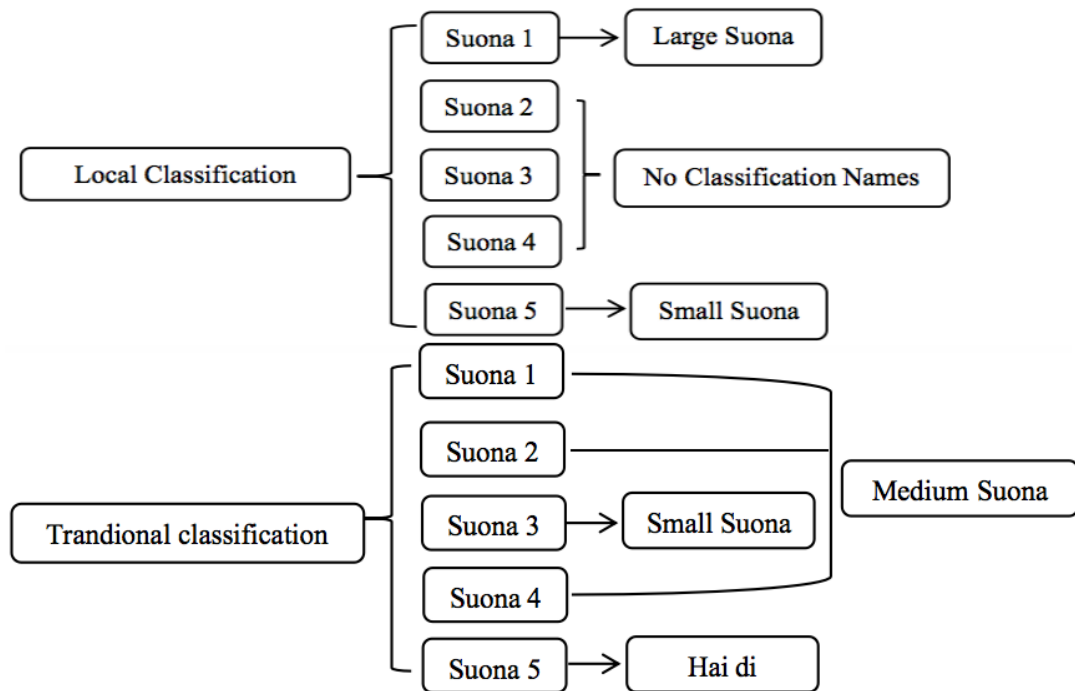


Figure 39. Local classification & Traditional classification


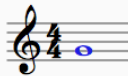

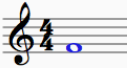
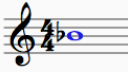







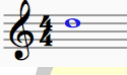
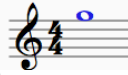

Source: Ying Ren, from fieldwork in 2024

1.4 Tuning and pitch stabilization

In traditional Chinese Suona music, tuning is based on the pitch of the three-hole, which signifies the key of the Suona (the pitch of the three-hole refers to the note produced by opening the first, second, and third holes). For example, if the three-hole corresponds to the note "re," the Suona is in the key of D. The lowest pitch produced when all finger holes are covered is referred to as the "Tong yin" (筒音) and this Tong yin is in a perfect fourth relationship with the pitch of the three-hole. The mainly used piano instrument as a reference to determine pitch in this study. After recording the scores, the researcher played them on the keyboard for transmitters and

performers of the Suona to listen to, and they all confirmed the accuracy. During fieldwork, the researcher used the "Soundcorset" tuner to tune the above five Suonas, resulting in the following data. (Table 9)

Table 9. The pitch and tuning of Suona in Tongsi Town

Suona Numbering	Tong yin	Keyboard	The three-hole	Keyboard	Tuning	QR Code
Suona 1	d ¹		g ¹		G key Suona	
Suona 2	f ¹		b ¹ _b		B _b key Suona	
Suona 3	g ¹		c ²		C key Suona	
Suona 4	f ¹		b ¹ _b		B _b key Suona	
Suona 5	d ²		g ²		Small G key Suona	

Source: Ying Ren, from fieldwork in 2024

It is hereby noted that "small G key Suona" is a professional or academic term. In this context, when the three hole has a pitch of g¹, it is referred to as a G key Suona. When the three hole has a pitch of g², it is called a small G key Suona. The three hole on a small G key Suona is an octave higher than on a G key Suona.

In addition to classifying Suonas into large, medium, small and hai di based on size, they can also be categorized based on pitch. Professor Chen Jiaqi mentioned in his article "Types of Common Suonas and Their Performance Characteristics" that traditional Suonas can be divided into soprano Suonas, mezzo-soprano Suonas, alto Suonas, tenor Suonas and bass Suonas, using the "Tong yin" as the reference (Chen Jiaqi, 2000). The specific classifications are shown in Table 10.

Table 10. The category as the pitch of the Tong yin

Category	Tong yin	Key name
Soprano Suona	c^2 , d^2	F key Suona, Small G key Suona
Mezzo-soprano Suona	b^1 , a^1	E key Suona, D key Suona
Alto Suona	g^1 , f^1	C key Suona, B \flat key Suona
Tenor Suona	e^1 , d^1	A key Suona, G key Suona
Bass Suona	d	G key Northeast Large Suona from Liaonan Region

Made by: Ying Ren

Based on this, the researcher concludes that among the commonly used Suonas in Tongsi Town: Suona 1, the G key Suona, is classified as a tenor Suona; Suona 2, the B \flat key Suona, is classified as an alto Suona; Suona 3, the C key Suona, is classified as a alto Suona; Suona 4, the B \flat key Suona, is classified as an alto Suona; Suona 5, the small G key Suona, is classified as a soprano Suona. (Figure 40)

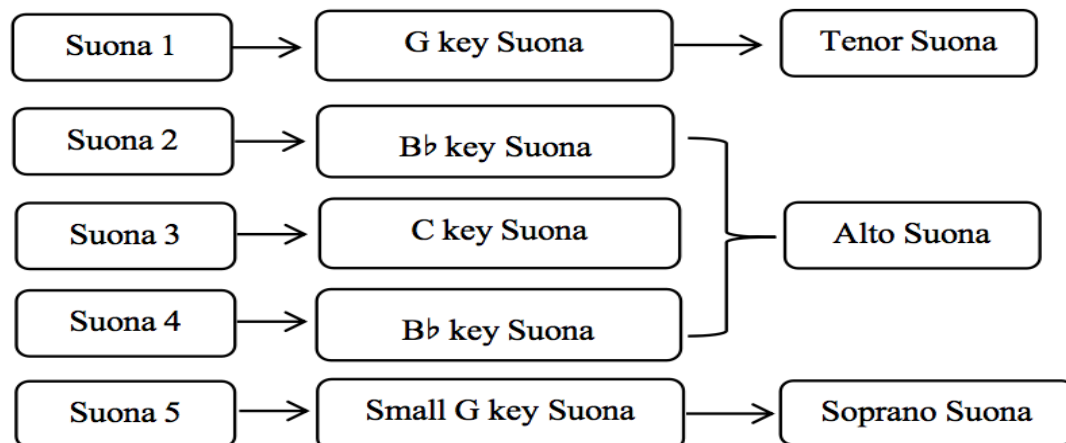


Figure 40. Category as the pitch of the "Tong yin"

Source: Ying Ren, from fieldwork in 2024

It is important to note that the local transmitters and most performers are not aware of the tuning, key names, pitches and professional classifications associated with the Suona. They do not possess relevant theoretical knowledge; therefore, the conclusions drawn by the

researcher are based on an analysis of the instrumental characteristics of Suona in Tongsi Town using western music theory knowledge.

In the selection of Suona instruments, the standards are not fixed and nearly all Suonas are suitable for various occasions. According to the transmitters' descriptions, local performers choose Suonas based on their personal habits and preferences for their performances. During the performance, the pitch of the melody is adjusted according to the emotions that need to be expressed. In festive settings, performers typically raise the pitch and increase the tempo; while in situations that require the evocation of sadness, they lower the pitch, slow the tempo, and elongate the phrases. This flexibility in pitch and rhythmic adjustment allows Suona performances to convey rich emotions and atmospheres more vividly.

From the above data, we can observe the following

(1) Based on the structural data: Among the commonly used Suonas in the area, the G key Suona (Suona 1) has the largest structure, followed by the B \flat key Suona (Suona 2, 4), the C key Suona (Suona 3) and the small G key Suona (Suona 5). This aligns with the structural patterns of traditional Han Suonas, where Suonas with lower pitches have larger structures, while those with higher pitches are smaller. The Suona made by the Lai Family is in the descending B-tone, which differs from the traditional Han Suona in terms of form and data. However, after professional tuning, it has been determined to be B \flat key Suona.

(2) According to local terminology, the G key Suona is referred to as the large Suona and the small G key Suona is called the small Suona. However, according to common classification standards, the G key Suona and B \flat key Suona are classified as medium Suonas, the C key Suona as a small Suona, and the small G key Suona as a "hai di."

(3) In terms of tuning: Suona 1 is a G key Suona, Suona 2 is a B \flat key Suona, Suona 3 is a C key Suona, Suona 4 is a B \flat key Suona and Suona 5 is a small G key Suona. The pitch of the three-hole on the small G key Suona is one octave higher than that of the G key Suona. Locals do not categorize Suonas based on tuning and lack relevant knowledge in this area. To gain a deeper understanding of Han Suonas in Tongsi Town, the researcher applied relevant professional theory to conclude that the G key Suona is classified as a tenor Suona, the B \flat key Suona as an alto Suona; the C key Suona as an alto Suona; and the small G key Suona as a soprano Suona.

(4) During field interviews, locals do not perform tuning whether playing the Suona solo or in an ensemble. However, students in music conservatories majoring in Suona do engage in tuning and pitch adjustment to ensure accuracy. This is one of the distinctions between folk Suona practice and that of academic institutions.

Table 11. Summary table

Suona Numbering	Tongyin	The three-hole	Key name	Size	Tuning
Suona 1	d ¹	g ¹	G key Suona	Medium Suona	Tenor Suona
Suona 2	f ¹	b ¹ b	B ^b key Suona	Medium Suona	Alto Suona
Suona 3	g ¹	c ²	C key Suona	Small Suona	Alto Suona
Suona 4	f ¹	b ¹ b	B ^b key Suona	Medium Suona	Alto Suona
Suona 5	d ²	g ²	Small G key Suona	Hai di	Soprano Suona

Source: Ying Ren, from fieldwork in 2024



Figure 41. The Suonas commonly used by transmitter

Source: Ying Ren, from fieldwork in 2024

1.5 Playing

1.5.1 Playing hand position

The pitch range of the traditional Han Suona typically spans 16 notes, but due to the ability to play lower through the "Tongyin" (the lowest sound produced by covering all the holes of the Suona) and higher through the eighth hole, it can reach

up to 18 notes when necessary. Although the position and spacing of the sound holes cannot be altered, the pitch produced by the sound holes can be modified through the depth of the reed and the method of blowing.

The playing technique of the Han Suona in Tongsi Town is fundamentally consistent with traditional Han Suona, but the hand positions and fingerings display distinctive local characteristics. In traditional Suona playing, the left hand is positioned above, controlling four holes, while the right hand is positioned below, controlling four holes. In contrast, the Han Suona transmitters and their students in Tongsi Town use a technique where the right hand is positioned above, controlling five holes, and the left hand is positioned below, controlling three holes, as illustrated in the accompanying figures. (Figure 42, Figure 43)

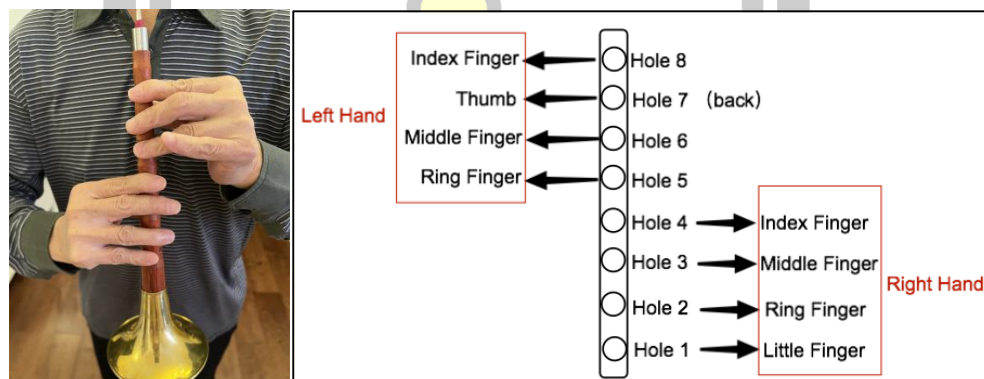


Figure 42. Hand position chart for traditional Suona

Source: Ying Ren, from fieldwork in 2024

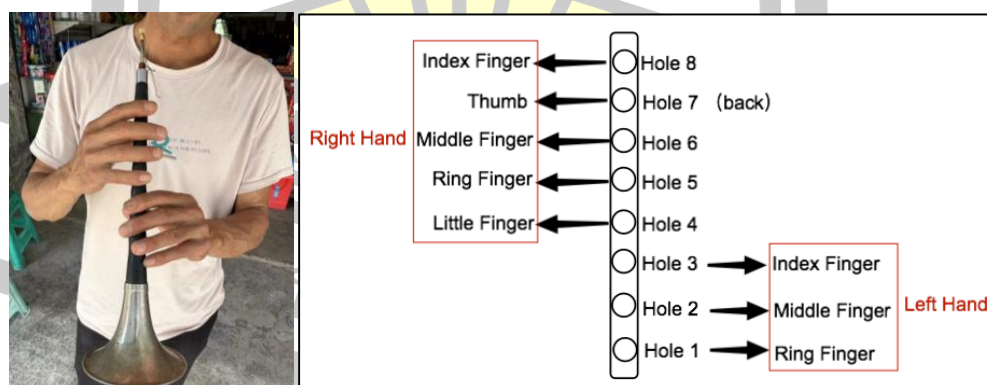


Figure 43. Hand position chart for Suona players in Tongsi Town

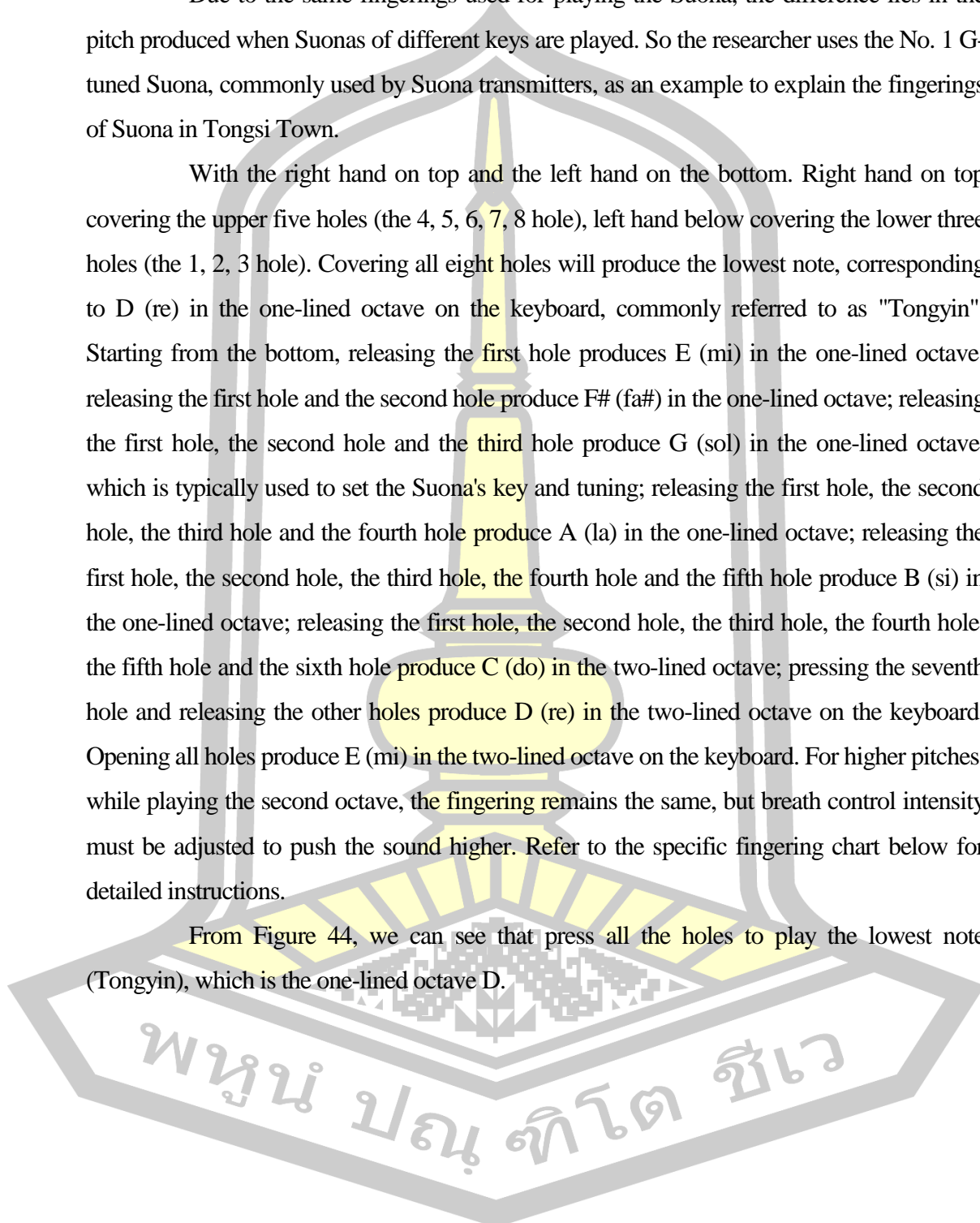
Source: Ying Ren, from fieldwork in 2024

1.5.2 Fingering

Due to the same fingerings used for playing the Suona, the difference lies in the pitch produced when Suonas of different keys are played. So the researcher uses the No. 1 G-tuned Suona, commonly used by Suona transmitters, as an example to explain the fingerings of Suona in Tongsi Town.

With the right hand on top and the left hand on the bottom. Right hand on top covering the upper five holes (the 4, 5, 6, 7, 8 hole), left hand below covering the lower three holes (the 1, 2, 3 hole). Covering all eight holes will produce the lowest note, corresponding to D (re) in the one-lined octave on the keyboard, commonly referred to as "Tongyin". Starting from the bottom, releasing the first hole produces E (mi) in the one-lined octave; releasing the first hole and the second hole produce F# (fa#) in the one-lined octave; releasing the first hole, the second hole and the third hole produce G (sol) in the one-lined octave, which is typically used to set the Suona's key and tuning; releasing the first hole, the second hole, the third hole and the fourth hole produce A (la) in the one-lined octave; releasing the first hole, the second hole, the third hole, the fourth hole and the fifth hole produce B (si) in the one-lined octave; releasing the first hole, the second hole, the third hole, the fourth hole, the fifth hole and the sixth hole produce C (do) in the two-lined octave; pressing the seventh hole and releasing the other holes produce D (re) in the two-lined octave on the keyboard. Opening all holes produce E (mi) in the two-lined octave on the keyboard. For higher pitches, while playing the second octave, the fingering remains the same, but breath control intensity must be adjusted to push the sound higher. Refer to the specific fingering chart below for detailed instructions.

From Figure 44, we can see that press all the holes to play the lowest note (Tongyin), which is the one-lined octave D.



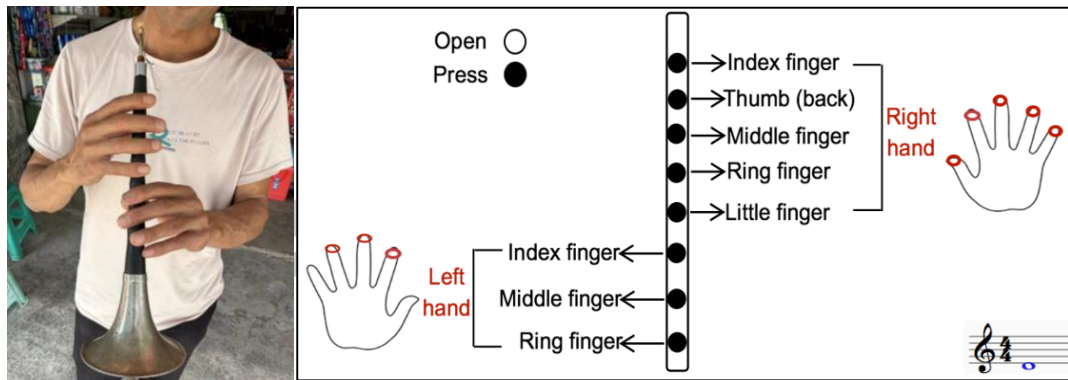


Figure 44. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 45, we can see from bottom to top, releasing the first hole for the one-lined octave E.

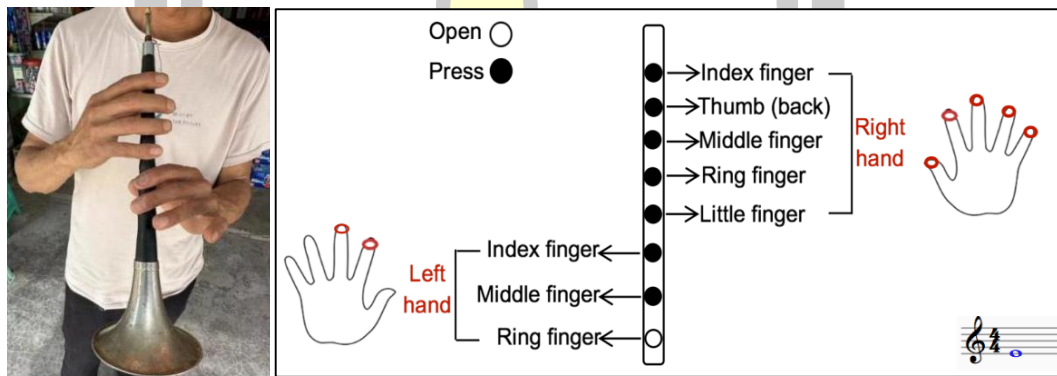


Figure 45. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 46, we can see from bottom to top, releasing the first hole and the second hole for the one-lined octave F#.

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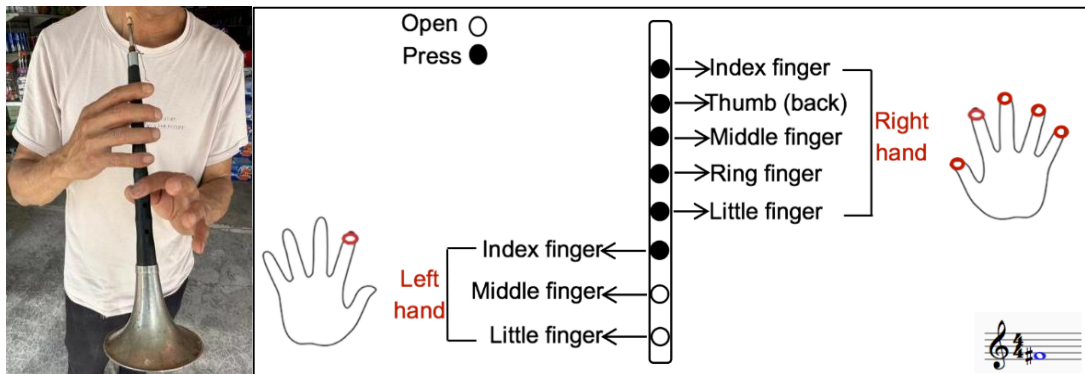


Figure 46. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 47 we can see from bottom to top, releasing the first hole, the second hole and the third hole for one-lined octave G. In academic terms, this note is used as the key name for the Suona.

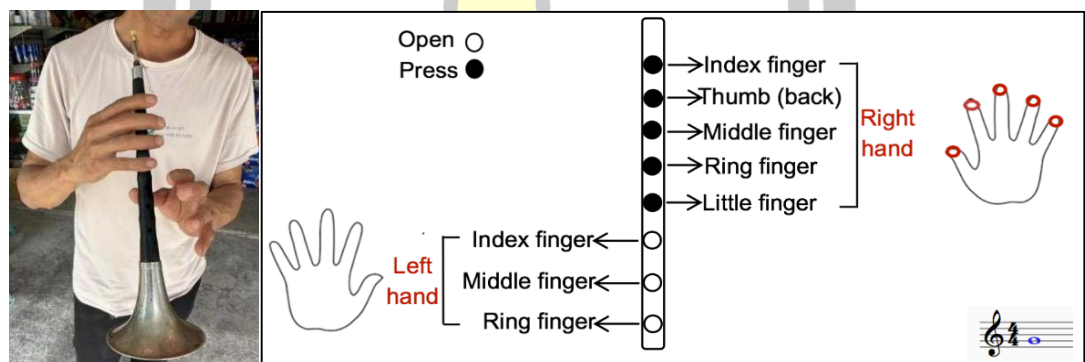


Figure 47. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 48 we can see that from bottom to top, releasing the first hole, the second hole, the third hole and the fourth hole for the one-lined octave A.

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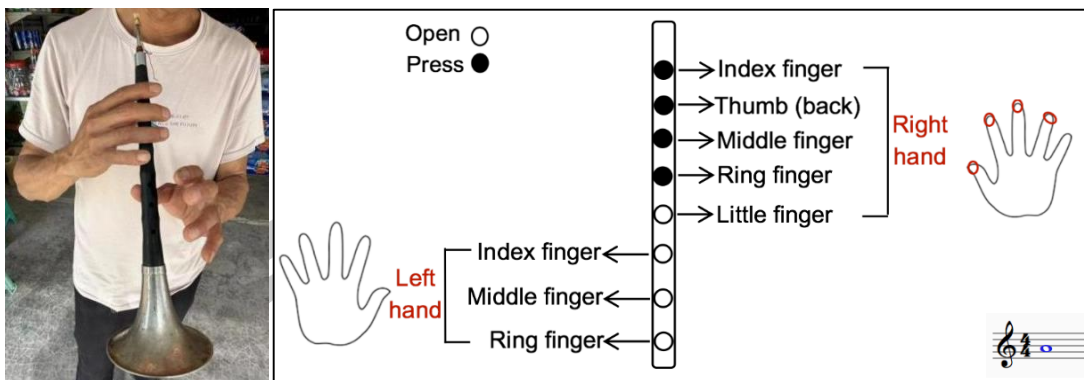


Figure 48. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 49 we can see that from bottom to top, releasing the first hole, the second hole, the third hole, the fourth hole and the fifth hole for the one-lined octave B.

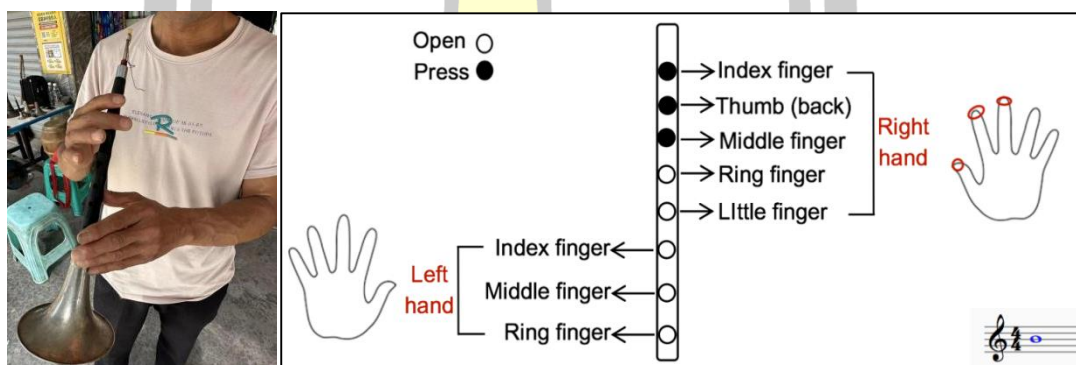
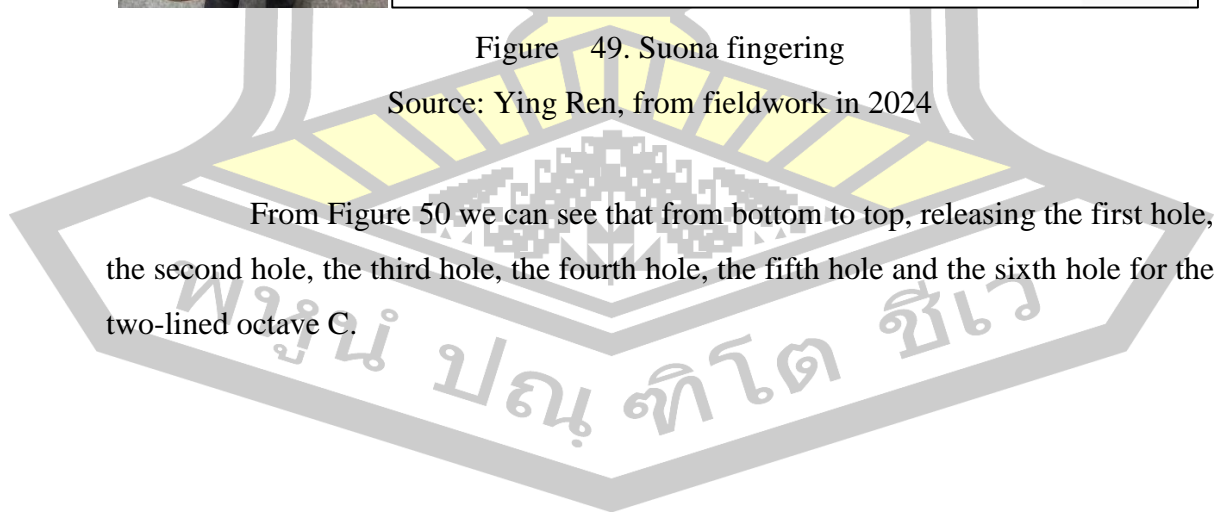


Figure 49. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 50 we can see that from bottom to top, releasing the first hole, the second hole, the third hole, the fourth hole, the fifth hole and the sixth hole for the two-lined octave C.



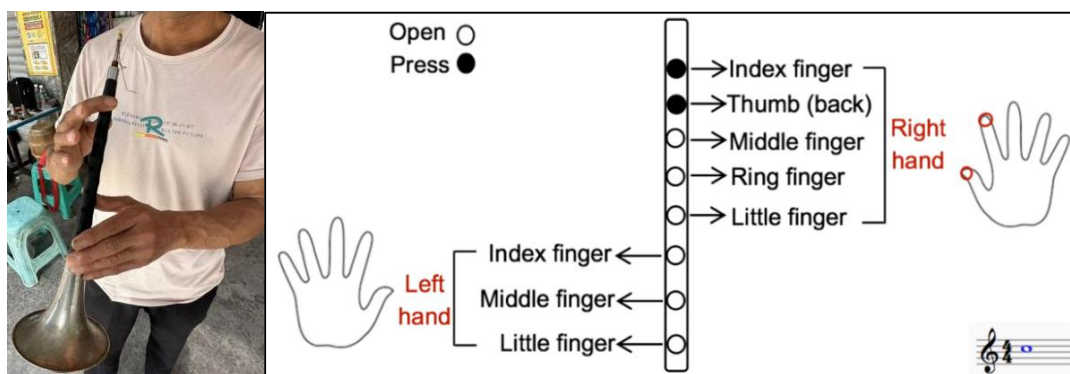


Figure 50. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 51 we can see that pressing the seventh hole and releasing the other holes for two-lined octave D.

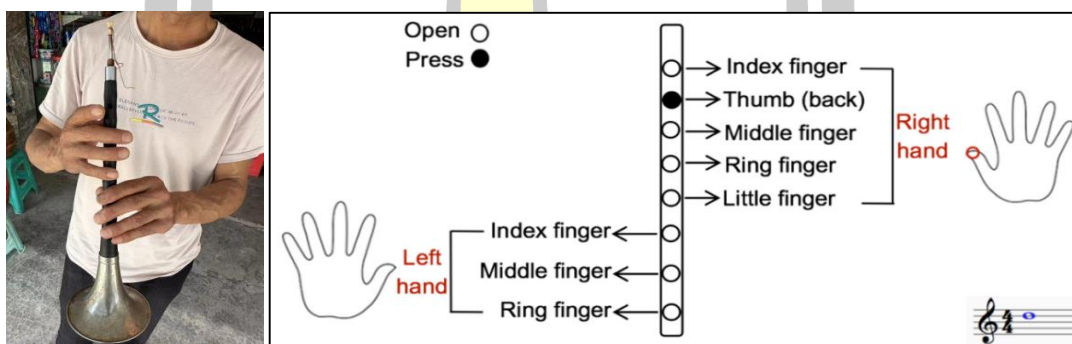


Figure 51. Suona fingering

Source: Ying Ren, from fieldwork in 2024

From Figure 52 we can see that open all holes for two-lined octave E on the keyboard.

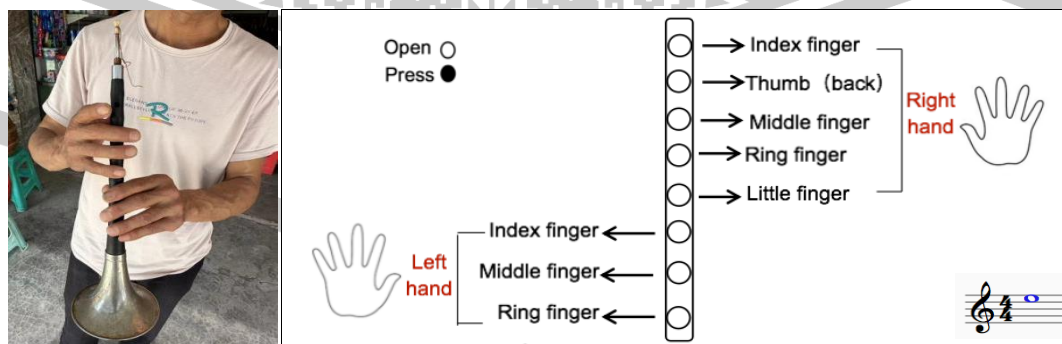


Figure 52. Suona fingering

Source: Ying Ren, from fieldwork in 2024

The researcher summarized the fingerings in the chart below:

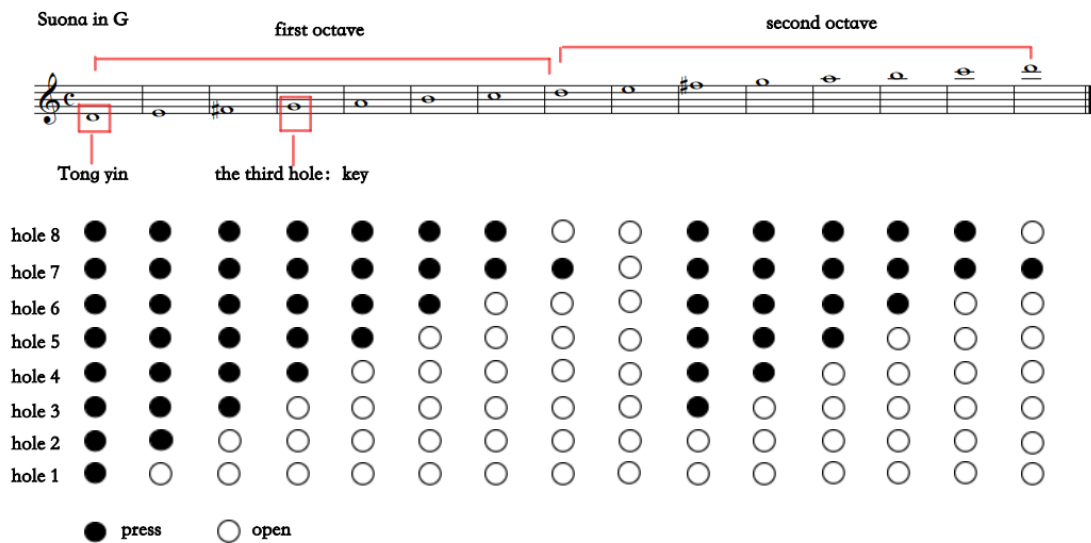


Figure 53. Fingering chart for Suona in the key of G

Source: Ying Ren, from fieldwork in 2024

Based on the above information, the following explanation is provided.

(1) Since local players do not use tuners when playing the Suona, there may be slight deviations in pitch compared to the fixed pitch of a keyboard, but overall, it corresponds to keyboard pitch.

(2) The most common range for the Suona in the Tongsi region is an octave. With breath control, it can produce notes two degrees lower than the Tongyinq and two degrees higher than the highest note, totaling 10 notes. Taking the G-tuned Suona as an example, the common range extends from the small octave C to the small second octave E. The traditional Suona typically spans two octaves. This difference may be related to local repertoires, the playing habits, and the abilities of local musicians.

(3) The fingering discussed here is the most commonly used among Suona players in Tongsi Town. Due to the complexity of regional Suona practices, there are other fingerings that exist locally which are not explained in this document.

(4) In ensemble performances, one Suona sets the pitch standard, and other Suonas need only produce the corresponding melodies to align with it, without professional tuning adjustments. This approach allows significant flexibility.

2. The Status of Suona Music

2.1 Existing repertoires

The Suona music of the Han nationality in Tongsi Town is categorized into traditional repertoires and Contemporary repertoires.

2.1.1 Traditional repertoires

The Han Suona music in the Tongsi Town is divided into traditional and contemporary repertoires. The traditional repertoires refer to pieces that have been passed down through generations following a long history of evolution and development, exhibiting distinct regional and ethnic characteristics. These pieces have emerged alongside cultural migrations between the north and south and have integrated with local musical forms such as Sichuan opera and folk songs. Some pieces are named after traditional musical formats and fall within the Chinese ethnic modal system, including pentatonic, hexatonic and heptatonic scales. Functionally, the repertoires can be categorized into wedding music, funeral music, and general music. Wedding music is primarily used during wedding celebrations; funeral music is specifically for mourning ceremonies; while general music can be performed at various occasions, including both weddings and funerals. According to the transmitters, these traditional pieces were also used in local celebrations, harvests and housewarming ceremonies in the past. However, due to the scarcity of literature on Han Suona music in the Tongsi Town and the lack of relevant scores in cultural centers and archives, the researcher has not found associated documents or textual records. Consequently, the examination of the current status of Han Suona music in the Tongsi Town indicates that the traditional repertoire primarily serves the customs of weddings and funerals.

In the past, local traditional Suona repertoires in Tongsi Town were abundant and closely associated with folk customs, festivals, and other activities. However, during their development and evolution, the oral transmission method and changes in the social environment led to many traditional repertoires gradually fading and disappearing. Presently, no one can perform them. Of course, some scattered traditional pieces might still exist, but the researcher has not collected them.

Therefore, according to the field research collected by the researcher, there are 18 traditional Suona music pieces of the Han nationality in Tongsi Town: Bao

Zhuang Tai, Xiao Kai Men, Da Kai Men, Ji San Qiang, An Wu Zi, Pu Zi, Nan Ji Gong, Jiang Yin Diao, Meng Jiang Nv, Liu Kai Ye, Zhi Ma Gan, Zhuan Jin Ling, Si Ping Qiang, Jiu Lian Huan, Shui Luo Yin, Li Niang Diao, Mo Nai He and Luo Di Jin Qian. These pieces have been orally transmitted for at least a hundred years. The existing 18 pieces have incorporated each generation's personal interpretations and adjustments, forming the current structural patterns, which hold significant value for research and preservation.

Table 12. Traditional Souna music repertoires and functional divisions

Repertoires	Fuctions	Wedding	Funeral	General
Bao Zhuang Tai (抱妆台)		√		
Xiao Kai Men (小开门)				√
Da Kai Men (大开门)				√
Ji San Qiang (吉三腔)				√
An Wu Zi (暗五子)			√	
Pu Zi (普子)				√
Nan Ji Gong (南吉宫)				√
Jiang Yin Diao (江音调)				√
Meng Jiang Nv (孟姜女)			√	
Liu Kai Ye (柳开叶)		√		
Zhi Ma Gan (芝麻杆)		√		
Zhuan Jin Ling (转金铃)		√		
Si Ping Qiang (四平腔)				√
Jiu Lian Huan (九连环)				√
Shui Luo Yin (水落音)				√

Li Niang Diao (离娘调)	√		
Mo Nai He (莫奈何)		√	
Luo Di Jin Qian (落地金钱)	√		

Source: Ying Ren, from fieldwork in 2024

2.1.2 Contemporary repertoires

The contemporary repertoires are primarily designed to cater to modern preferences and adapt to the development of the times, with Suona pieces arranged based on popular modern music, such as *Nv Er Qing*, *Hao Ri Zi* and *Tai Yang Chu Lai Xi Yang Yang*. These music incorporate many contemporary elements and can also be performed at weddings and funerals, as well as at other performance venues. Currently, the contemporary pieces are adaptations of popular songs, and there are no fixed original Suona compositions. Therefore, this paper focuses mainly on the analysis of traditional repertoires.

Table 13. Definitions of traditional and contemporary repertoires

Features	Traditional repertoires	Contemporary repertoires
Historical origins	Typically has a history of several hundred years or longer, having undergone long-term evolution and transmission	More recently created, adapted from melodies and structures of modern popular music or songs
Regional culture	Exhibits distinct regional and ethnic characteristics, reflecting local customs and culture of Tongsi Town	Integrates contemporary popular music, often blending urban culture and global musical elements
Performance occasions	Currently serves mainly for weddings and funerals	Can be used for weddings, funerals, and various performance events
Musical form	Simple structure, with clear development; frequent repetition and contrast; Chinese ethnic modes	Retains the structure of popular music; primarily adapted from songs; diverse rhythms; ethnic modes, major and minor scales, etc.

Cultural background	Deeply rooted in a specific cultural context, representing local culture and history	Reflects contemporary culture, possibly involving pop elements, film music, and fashion trends
Transmission method	Primarily passed down through generations via oral tradition and mentorship	Disseminated through sheet music, audio, video, and modern media, making it more accessible to the public
Creative motivation	Often historically driven, reflecting traditional life and emotions	Driven by artistic innovation, market demand, or popular trends, reflecting contemporary life and emotions
Functionality	Wedding, funeral	Weddings, funerals, performances, and other occasions

Source: Ying Ren, from fieldwork in 2024

2.2 Performance forms

The Suona music of Han nationality in Tongsi Town is not performed as a solo Suona act, its uniqueness lies in its combination with percussion instruments according to the performance requirements. The performance format of local Suona is quite flexible, tailored to the requests of the employer. The basic performance formats are:

(1) 2-person ensemble

Two Suonas; A single Suona with percussion (Er xing, drum, small cymbals)

(2) 3-person ensemble

Two Suonas with percussion (Er xing, drum, small cymbals)

(3) Ensemble of 4 or more people

Multiple Suonas, Erhu with percussion (Er xing, drum, small cymbals, big cymbals, gong and so on)

The first type is the most commonly used ensemble configuration. The second and third types primarily involve the addition of the Suona and other primary instruments. In most cases, the lead instruments play the same melody; however, there is an element of improvisation. Based on the performers' different interpretations and mastery of the piece, individualized improvisational playing may occur, even within

the same overall structural framework of the composition. The researcher focuses primarily on analyzing the most common first type of performance practice.

In the two-person ensemble format, the two Suonas typically play similar melodic themes, with one Suona taking the lead while the other mimics. The performance styles are diverse, including unison playing and call-and-response alternation, as well as two-part ensembles that incorporate elements of improvisation. The handling of musical phrases and the expression of playing techniques also reflect individual characteristics. In a two-person ensemble, it is also common for one person to play the Suona while the other manages the percussion instruments. The main percussion instruments include a drum, a set of small cymbals and a Er xing. The drum maintains the rhythm, while the small cymbals and Er xing add richness and liveliness to the rhythm, generally continuing throughout the entire piece. In the Tongsi Town, both weddings and funerals are referred to as "celebrations," so the music mainly highlights a festive, bustling and exuberant atmosphere. This reflects the cultural characteristics of Han weddings and funerals.



Figure 54. The Suona players and the instruments

Source: Ying Ren, from fieldwork in 2024

In the Han Suona music of the Tongsi Town, the "Gu 鼓" (drum) primarily serves a leading role, providing a solid rhythmic foundation for the Suona music. The drums used in Han Suona music in Tongsi Town are traditional folk drums from the Sichuan region. The drumheads are made from buffalo hide, as the southern regions of China, being part of an agrarian civilization, traditionally use cowhide for drum heads. Given the abundance of buffalo in southern and eastern Sichuan, many

drumheads are made from buffalo hide. The drum body is made of wood and the drumsticks are also wooden. The drum sound is pleasant and melodious. Due to its material and size, the drum maintains a steady rhythm and enhances the atmosphere without overshadowing the Suona's melody. It is typically used to guide structural changes in the music, such as at the beginning, ending and transitions between sections. The drum marks different parts of a piece, helping to delineate musical layers and sections. During local Suona performances, there is often interaction and response between the drum and Suona instruments. The tacit understanding and coordination between the drummer and the Suona player enhance the music's expressiveness and appeal. In Han Suona music, the drum is not merely a provider of rhythm and background; it is a crucial part of musical expression, adding complexity and expressiveness to the music in various ways.



Diameter	8.5 cm
Height	31.5 cm
Waist (circumference)	90 cm
Drumstick	9 cm

Figure 55. Gu instrument

Source: Ying Ren, from fieldwork in 2024

The "Xiao cha 小镲" (small cymbals) in Tongsi Town are made of brass and have a diameter of 15 centimeters. A set of small cymbals consists of two pieces. In the image, the white ring on the left serves as the stand for the small cymbals. In the Tongsi Town, there are two ways to use the small cymbals: one method involves striking the two cymbals together to produce sound; the other involves placing the protruding part of the cymbal on the stand and striking it with a drumstick. This latter method features a unique local style of performance.

The small cymbals provide a clear sense of rhythm for the Suona music through their bright and crisp sound. Their usage can enhance the rhythmic layers of the music, making the entire piece more vivid and powerful. Striking the small cymbals can amplify the emotional expression and dramatic quality of the music, adding a variety of timbres to the Suona performance, resulting in a richer interpretation. While the Suona itself produces a penetrating tone, the small cymbals contribute a sharp, bright sound; together, they create a unique auditory effect. In Suona music, the small cymbals are not only enhancers of rhythm and enrichers of tone but also critical components that elevate musical expressiveness and deepen emotional impact. Through their interaction with the Suona, the small cymbals add more layers and variations to the overall musical expression.



Figure 56. Xiao cha instrument

Source: Ying Ren, from fieldwork in 2024

The "Er xing 二星" is a local percussion instrument in Tongsi Town, passed down from earlier times, and its purpose is to enrich the overall rhythm and layers of Suona music. The Er xing consists of two bowl-shaped parts, one large and one small, with the larger having a diameter of 9 centimeters and the smaller 8 centimeters. The pitch of the two is in a whole-tone relationship, with the smaller part producing a higher sound and the larger part a lower sound. The two bowl-shaped portions in the middle are made of brass, while the surrounding structure is formed by wooden slats nailed into a square shape. Holes are drilled on both sides of the wooden slats, and the two bowl-shaped parts are tied in the middle of the wooden framework using a hard,

coarse string. The Er xing can be struck with the mallet shown in the image or with a drumstick.



Figure 57. Er xing instrument

Source: Ying Ren, from fieldwork in 2024

2.3 Performance process

(1) Wedding process

Currently, Han weddings in the Tongsi Town typically last for half a day or a full day, divided mainly into two parts: "Xing li (pay homage according to the ceremony)" and "Li cheng (completion of the wedding)." The two parts are mainly conducted and completed in the hall (or the courtyard of the newlyweds' home can also be set up as the performance venue). The number of musicians in the Suona band and the specific combination are determined according to the employer's requirements. During the entire wedding process, the band sits or stands in the performance area. The performers select traditional wedding pieces, general pieces, and newly arranged compositions to play. The chosen pieces are not in a fixed order and are primarily based on the performers' sense of the atmosphere at that moment or selected according to the preferences or requests of the guests in the hall, allowing for great flexibility and improvisation.



Figure 58. The Suona players from Tongsi Town performed at a wedding scene
Source: Fushun County Cultural Center

(2) Funeral process

Funerals can last up to around 11 days, with the shortest being 1 day, and typically taking 4 to 5 days, with the main process including the "Bao sang (notify the news of the deceased's passing)," "Ku sang (weeping and singing, expressing longing for the deceased)," "Chu bin (transfer the deceased's body to the burial site or funeral home)." These processes are mainly completed in the funeral hall (which can be the memorial hall of a funeral home or a designated area in the deceased's home). The Suona or Suona band performs in the memorial hall, typically seated during the performance. The number of musicians and the ensemble format are determined by the employer. Similar to weddings, the selection of pieces is unordered and non-fixed and performers choose pieces based on the employer's preferences and requests. The repertoires include traditional funeral repertoires, general repertoires and contemporary arranged compositions.

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Figure 59. The Suona player performs at the funeral scene

Source: Ying Ren, from fieldwork in 2024

(3) Other activities

According to the accounts of tradition transmitters, villagers would take out their Suona and play it during breaks from farm work to express their emotions. Now, some shops in the town hire a Suona band for their grand openings or birthday celebrations to create a lively atmosphere. However, there is no specific ceremonial process involved; they simply play cheerful tunes, and any song can be performed. Such instances have become quite rare. Additionally, local cultural centers and tourism bureaus organize public performances in which Suona practitioners and musicians participate. However, these performances primarily focus on modern popular pieces, with few opportunities to showcase the traditional repertoires of the Tongsi Town.



Figure 60. In early years, the Suona players from Tongsi Town would perform to express their emotions during breaks from working in the fields

Source: Fushun County Cultural Center



Figure 61. The Suona players from Tongsi Town participated in a charitable event in Rong County

Source: Ying Ren, from fieldwork in 2024

In the past, Tongsi Town had a rich variety of folk activities, among which Suona culture was closely linked to significant events such as weddings, funerals, birthdays, and festivals, providing fertile ground for the transmission and development of Suona music. However, with the development of society and the acceleration of urbanization, local folk activities have gradually diminished. The fast-paced lifestyle and pursuit of efficiency have rendered the complex processes of traditional folk activities less compatible with modern life, leading to their simplification. This change is influenced not only by social environments and economic conditions but also reflects a shift in people's subjective awareness. Against this backdrop, Suona music has also undergone evolution.

Currently, Suona music in Tongsi Town is primarily applied in two traditional ceremonies: weddings and funerals. Occasionally, Suona performers are invited to play at celebratory events such as birthdays or store openings. However, with changes in the ecological environment, some of its functional applications have gradually diminished. Despite the social changes that have influenced the forms of folk activities in Tongsi Town to some extent, the importance of Suona as the primary musical instrument in traditional wedding and funeral ceremonies remains. This indicates that, although external circumstances have shifted, Suona music's traditional value in cultural transmission and emotional expression remains indispensable.

In summary, the wedding and funeral processes in Tongsi Town have become increasingly simplified, leading to a reduction in the sense of ceremony, while the functional aspects of Suona music have both been retained and lost. The selection of pieces played during these events exhibits a high degree of flexibility. Suona players perform traditional pieces as well as newly arranged compositions, with the choice of repertoire often made by the players themselves or determined by the requests of the employer and guests. Performers select suitable traditional pieces based on the atmosphere of the ceremony at the time. The newly arranged compositions primarily cater to modern tastes; for instance, guests may request specific pieces, prompting the players to perform improvisational renditions. Each piece is typically repeated several times. This flexibility allows Suona performances to better align with the contemporary contexts of weddings and funerals. The entire process exhibits a de-formalized pattern.

3. The Status of Suona Musicians

3.1 Number of musicians

Researcher has compiled the basic information of Han Suona musicians in Tongsi Town through literature review and field investigations.

Table 14. Genealogy of Suona music transmission in Tongsi Town

Name	Gender	Gener- -ation	Birth Date	Years of Practice	transmission Method	Address
Lai Yideng	Male	1	1894.12	50	Founder	Laozhai Village, Tongsi Town
Lai Liqing	Male	2	1916.10	70	Ancestral	Laozhai Village, Tongsi Town
Lai Zhilun	Male	3	1940.05	55	Ancestral	Laozhai Village, Tongsi Town
Lai Zhongcheng	Male	4	1963.10	44	Ancestral	Laozhai Village, Tongsi Town
Wang Daqi	Male	4	1966.02	41	Master- Apprentice	Shiren Village, Baoqing Town

Lai Houchao	Male	5	1991.08	18	Ancestral	Laozhai Village, Tongsi Town
Lai Huan	Male	5	2004.05	8	Ancestral	Laozhai Village, Tongsi Town

Source: Fushun County Cultural Center, from fieldwork in 2024

Based on Table 14, the researcher made the following explanations and summaries:

(1) Firstly, the seven individuals in the Table 14 are both local Suona musicians and transmitters of Suona skills and culture. These seven individuals have all been recognized by the local government and are registered with the government. But, during the investigation, the researcher found that there were other musicians or transmitters in the area, but they had not been certified by the government.

(2) Secondly, currently, there are a total of seven transmitters recognized by the local government. Lai Yideng, Lai Liqing, Lai Zhiheng, Lai Zhongcheng, Lai Houchao, and Lai Huan are all members of the Lai family, who have continued the ancestral tradition to this day. Wang Daqi is an apprentice of the Lai family troupe, who learned the art through the master-apprentice teaching method in the Lai family troupe.

(3) Thirdly, in the past, there was a tradition in the Tongsi Town area of passing down the Suona skills only to males, which is why all transmitters are male. However, this rule has now been broken, and both men and women can learn Suona skills. According to the researcher, there are also a few female Suona players in the area.

(4) Fourthly, the first, second, and third generations of transmitters have passed away. The current fourth-generation transmitters, Lai Zhongcheng and Wang Daqi, are around 60 years old and have been in the profession for a long time. The fifth-generation transmitters are relatively young, and playing the Suona is not their primary occupation. From the perspective of the number and structure of the transmitters, they are facing severe challenges.

(5) Last, among the currently recognized transmitters by the government, Lai Zhongcheng is a provincial-level transmitter of intangible cultural heritage, while Wang Daqi and Lai Houchao are municipal-level transmitters.

Since there are currently four government-recognized musicians who are still living, the researcher presents photos of these four musicians here. Figure 62 shows Lai

Zhongcheng, the fourth-generation transmitter. He is the son of Lai Zhilun, the third-generation transmitter.



Figure 62. Mr. Lai Zhongcheng
Source: Ying Ren, from fieldwork in 2024

Figure 63 shows Wang Daqi, the fourth-generation Suona transmitter, who learned Suona skills through an apprenticeship and is an apprentice of the Lai family. Wang Daqi is from Baoqing Town, indicating that Suona music in Tongsi Town, centered in Tongsi Town, spreads and disseminates outward to surrounding townships and areas.



Figure 63. Mr. Wang Daqi
Source: Ying Ren, from fieldwork in 2024

Figure 64 shows Lai Houchao, the fifth-generation transmitter, who is the son of Lai Zhongcheng, the fourth-generation transmitter, and learned Suona skills through generational transmission.



Figure 64. Mr. Lai Houchao

Source: Ying Ren, from fieldwork in 2024

Figure 65 shows Lai Huan, the fifth-generation transmitter, who is a cousin of Lai Houchao. He is the son of Lai Zhongcheng's brother and the grandson of Lai Zhilun, the third-generation transmitter. He also acquired Suona skills through generational transmission.



Figure 65. Mr. Lai Huan

Source: Ying Ren, from fieldwork in 2024

3.2 Criteria for condition as a musician

There is no concept of "musician" among the locals. Villagers only know which individuals in the village can play the Suona and which families have made a living from Suona performance for generations. Those Suona players who are frequently invited to participate in folk and performance activities are regarded as "Suona musicians" in the eyes of the villagers. For example, the musicians listed in the table have considerable recognition in the local community. However, this recognition is not limited to the musicians in the table. Zeng Xianyin, who performs during field investigations, has not received government certification but is also quite well-known locally and is considered a musician by the villagers.

The fourth-generation transmitter, Lai Zhongcheng, mentioned in the researcher's interview that he has taught more than a dozen apprentices. During folk activities such as weddings and funerals, he leads his apprentices to participate in rotation, allowing them to build a certain level of recognition among the local villagers. Additionally, government and cultural center-organized exhibitions and exchange activities require recognized inheritors to rally and lead other local Suona players, bringing everyone together to participate. These individuals possess considerable skills and have earned widespread recognition from the town's residents. Therefore, in the eyes of the locals, they are regarded as musicians (Lai Zhongcheng, 2024, interviewed).

But, the government's criteria for evaluating musicians are quite strict. For example, the Lai family has been recognized because they have passed down Suona art for over five generations and have been engaged in this tradition for more than a century. Wang Daqi, as an apprentice of the Lai family troupe, has participated in various social activities for a long time and has received several awards, which has given him considerable recognition in the local community. In addition to participating in folk activities, they also teach apprentices, making significant contributions to the transmission of Suona skills. There are also some musicians locally who only participate in folk events such as weddings and funerals during their busy farming season, and have not dedicated themselves to nurturing successors or participating in relevant transmission activities, which is why they have not gained government recognition.

3.3 Performance of musicians

Lai Zhongcheng, a transmitter bearer, recounted that in the past, Suona performers were invited to play for weddings, funerals, birthdays, and harvest celebrations in the villages and towns, completing the associated rituals. Suona was not just a means of livelihood for the locals, but also a medium for communication and interaction. Nowadays, folk activities have significantly decreased, with Suona performances mainly featured in weddings and funerals; it occasionally appears at birthdays or store openings, but these are infrequent. Similar to wedding customs, modern individuals increasingly prefer Western wedding ceremonies and music, which has impacted the prominence of local Suona performances (Lai Zhongcheng, 2024, Interviewed).

Transmitter Lai Houchao explained that most of the government-recognized musicians and local Suona players are still engaged in activities related to Suona performance. They are often invited to play at funerals and celebrations in the town and villages. As cultural transmitters, in response to government requests, they are expected to train two apprentices each year, teaching them Suona playing, reed crafting, and participation in local folk performances. When the government organizes performances and exchange events, other musicians in the town unite under the guidance of the transmitters to perform together (Lai Houchao, 2024, Interviewed).

Suona player Zeng Xianyin explained that besides participating in local performances, Suona musicians occasionally gather to exchange experiences or share opportunities for performances. The local community is very united, with everyone helping each other out. If someone is unable to attend an event, they can easily find someone to take their place (Zeng Xianyin, 2024, Interviewed).

3.4 Responsibilities of musicians

3.4.1 Transmitting Suona skills

This is one of the very important responsibilities of musicians. In the early days, the Lai family mainly continued the Suona skills through family transmission and the master-apprentice system. Now, under the guidance of the government, Tongsizhen Primary School has established a transmission base, further broadening the pathways for transmission.

(1) Ancestral transmission

Ancestral transmission, also known as familial transmission, centers around family members, where elders pass down their skills to the younger generation. In some cases, peers who are the first to learn or are highly skilled may also take on the role of a teacher. The only government-recognized family of Suona transmitters in the Tongsi Town is the Lai family, which has continued the tradition for five generations.

In the late 19th century, the Sichuan opera scene flourished. Lai Yideng, the first-generation "Lai chui shou (in certain traditional Chinese cultural or historical contexts, "Chui shou" refers to instrumentalists who excel at playing wind instruments such as the flute or the Suona)" from Tongsi Town, Fushun county, had a passion for music from a young age. As an adult, he formed a Suona ensemble (Lai Family Band), performing at community events such as planting, harvesting, festivals and life ceremonies. The second-generation "Lai chui shou" Lai Liqing, led the Lai Family Band, further developing the Suona performance art in Tongsi Town. The third-generation "Lai chui shou" Lai Zhilun, gradually incorporated small drums, gongs and other percussion instruments, along with appropriate performances into the Suona playing. Inspired by local children playing "xiangxiang grass" (a type of grass that can produce sound when blown) and "wheat straw," they used wild wheat straw to make Suona reeds, producing a more harmonious and resonant sound. Besides playing traditional pieces passed down through generations like Bao Zhuang Tai, Mo Nai He and Li Niang Diao, the Lai Family Band absorbed various traditional musical melodies and borrowed structures from opera instrumental music to create a harmonious and rhythmic style with moderate performance, forming the unique Han Chinese Suona performance art of Tongsi Town. The fourth-generation "Lai chui shou" Lai Zhongcheng and the fifth-generation transmitter, Lai Houchao, continue to uphold and develop this performance art. In July 2008, the People's Government of Zigong City included it in the second batch of municipal intangible cultural heritage lists, later recognizing Lai Houchao and Wang Daqi as representative transmitters.

(2) Master-apprentice transmission

Most musicians from non-aristocratic backgrounds learn their skills through apprenticeship, and there are some instances where new students participate

alongside more advanced students and the master's spouse. The traditional master-apprentice relationship is second only to that of parent and child, as the Chinese saying goes, "Those who give me life are my parents; those who teach me are my masters." In some professions, once an apprentice joins a master's tutelage, the master has full authority over the apprentice's education, with parents having no right to interfere and sometimes not even being allowed to meet their own children. Therefore, the establishment of this relationship naturally requires formal customs and rituals to confirm and protect it.

Throughout the years, the study of Suona in Tongsi Town has primarily centered around the Lai family and radiated to the surrounding areas. Most local Suona players have learned their skills within the "Lai family troupe" established by the Lai family. As a result, this technique has flourished and been passed down through the Lai family's legacy. The Suona of Han nationality in Tongsi Town has its own apprenticeship ceremony. According to oral accounts from transmitters, the local apprenticeship ceremony typically follows this process: the master takes a seat, the disciple serves tea to the master, the master drinks the tea, the disciple bows to the master, the master returns the bow, the master reads out the rules and the ceremony concludes. After the ceremony, the disciple lives and eats at the master's home, learning and practicing Suona, including morning practice and participating in ceremonies and events. Once the master recognizes the disciple's skills, the disciple can graduate and take on their own assignments or further disseminate the craft (Lai Zhongcheng, 2024, interviewed).

(3) Classroom teaching

To better preserve and transmit on local culture, Tongsi Town Primary School has established a Suona transmission base, offering specialized courses in Suona and setting up a Suona club. These initiatives aim to integrate Suona art into the formal education system and cultivate a new generation of Suona players. In the classroom, local musicians and transmitters are required to regularly visit the school to teach skills and cover basic playing techniques. In this way, disseminators preserve, continue, and promote the tradition of Suona music, allowing future generations to appreciate its cultural essence and enhance their recognition of local art and practical skills.

3.4.2 Participate in cultural transmission, exchanges activities

Suona transmitters also need to engage in various cultural performance activities to promote the advancement of Suona music culture. Municipal and county cultural centers regularly hold cultural exhibitions, providing an important platform for the transmission of Suona skills and the showcasing of local culture. Through participation in these performances, Suona players and transmitters hone their playing techniques, accumulate stage experience, and enhance their cultural confidence. Moreover, during performances, Suona players further spread and deepen the audience's understanding and recognition of local Suona culture through interaction, creating a positive social influence. These cultural activities also provide opportunities for the new generation of Suona learners to showcase themselves, motivating them to become more actively involved in the transmission and development of Suona art.

3.5 Income of musicians

In the past, the income of transmitters and local performers mainly relied on the abundance of folk activities, which provided relatively decent earnings, allowing some performers to pursue it as a profession. However, for others, due to family farming requirements, playing the Suona was only a supplementary source of income.

Today, with the decline in folk activities, their income has also decreased. Local transmitters and performers can no longer treat it as a profession and only participate after completing their farming tasks. Additionally, government-organized exhibitions and exchange activities provide some financial compensation for local performers, supporting the continuity and transmission of cultural practices. This structured support is crucial for maintaining traditions during difficult times.

4. The Status of Social Functions

4.1 Functions

4.1.1 Changes in practical functions

(1) Rituals and celebrations

In the past, in traditional weddings, Suona music was in Tongsi Town closely integrated into the ceremonial process, adhering to strict etiquette. During the procession to welcome the bride, the Suona band played lively tunes, creating a

joyous atmosphere that accompanied each stage such as returning by "Jie qin" (welcoming the bride), "Hui ma che" (returning in a bridal procession), "Zhou tang" (holding a banquet), "Nao fang" (disturbing the bride's chamber), "Hui men" (visiting the bride's family). This enhanced the solemnity of the ceremony and allowed participants to share in the joy. In funerals, the Suona also played a crucial role, accompanying various steps like "Kai ling (begin to handle the funeral arrangements for the deceased)," "Qing ling (invite the souls of the deceased ancestors to enjoy the offerings together with the deceased)," and "Bao sang (announcing the death), with specific Suona pieces for each. Its tone guided emotional expression in mourning, making the solemn ceremony more profound and memorable, helping people find solace and comfort in their grief. Additionally, Suona music was prominent in birthday banquets and festivals, where locals invited Suona players to perform, enriching the celebratory atmosphere and enhancing the sense of belonging and identity with their local culture. It was more than just a form of entertainment; it was a vital expression of social connection and cultural identity.

Nowadays, with the rapid development of society and the acceleration of urbanization, people's choices have become more diversified. As the ecological environment changes, the traditional complex rituals in local customs have gradually simplified, and the role of Suona music has also transformed in this process. In contemporary society, Suona music no longer carries a strong ceremonial and solemn significance in these traditional rituals; instead, it predominantly fulfills the roles of creating emotions, enhancing the atmosphere, and providing entertainment (Lai Houchao, 2024, Interviewed).

(2) Economic functions

In the past, Suona music in Tongsi Town played an important economic role in local traditions and folk activities. Suona performers relied on a wealth of folk events to earn a stable income, which was a crucial means for them to make a living. Their musical skills were regarded as valuable assets passed down through generations. Such a social role closely connected the profession of Suona performers to the local culture and economic structure.

Today, with the acceleration of modernization and urbanization, as well as changes in the ecological environment and social structure, traditional rituals

and folk activities in the area have significantly decreased, leading to a disruption in the economic functions of Suona music. Many young individuals tend to prefer simplified forms of celebration or substitute traditional music with modern songs, which has directly resulted in a decreased demand for Suona performances. With fewer performance opportunities, many Suona performers find their income less stable than before, forcing them to seek alternative sources of income. Some performers may be compelled to transition to other professions, thus weakening the transmission of traditional skills (Lai Zhongcheng, 2024, Interviewed).

4.1.2 Changes in educational functions

In the past, the Suona education and learning in Tongsi Town mainly revolved around folk activities, with the core purpose of participating in traditional ceremonies such as weddings, funerals, and festivals, showcasing its function to satisfy the audience. In local folk activities, Suona music not only served as a creator of festive atmosphere but also took on the important responsibility of conveying deep emotions. For instance, in certain ceremonial processes, the expressions of gratitude from children to their parents and the respect shown by younger generations to their elders profoundly reflected the educational function of ethical concepts such as filial piety and familial bonds. Through the transmission of Suona music, people gained a deeper understanding of and ability to express these cultural values during actual performances, forming a recognition and practice of traditional virtues. Therefore, the Suona in Tongsi Town has played a significant role throughout history in promoting the dissemination and practice of moral values.

Today, Suona education in Tongsi Town is no longer limited to the demands of folk activities; its development places greater emphasis on a love for music itself, a desire for artistic expression, and a pursuit of in-depth understanding of traditional culture. This shift has diversified its objectives, highlighting the importance of individual artistic exploration and aesthetic experience. With increasing attention from society and the government towards the protection of intangible cultural heritage, the pathways for the transmission of Suona education, learning, and skills have expanded. For example, the Suona transmission base established at Tongsi Town Primary School aims to protect and pass on traditional Chinese culture through

systematic education and practice, showcasing local characteristics and contributing to the shaping and recognition of cultural identity (Xu Yucai, 2024, Interviewed).

4.1.3 Changes in aesthetic functions

In the past, the Suona performance style and content in Tongsi Town primarily revolved around local folklore and specific ritual contexts, fully reflecting the region's strong local characteristics and deep cultural identity. As a traditional instrument, the Suona not only carries people's emotions but also reflects a close connection with nature and social ties. These performances often resonate during important moments such as weddings, funerals, and celebrations, with the melodies of the Suona making these rituals more solemn and moving. The existence of 18 traditional Suona pieces serves as a testament to this cultural accumulation, encapsulating the historical memories and collective emotions of the people, while conveying values and life philosophies passed down through generations.

Currently, the diversification of modern music styles has impacted the traditional aesthetic value of local Suona music. While retaining its original aesthetics, elements of modern pop music have been incorporated. For instance, during weddings and funerals, Western musical instruments such as electronic keyboards may be integrated based on the preferences of the hosts, accompanying Suona performances of modern or popular music pieces. In weddings, there are increasingly more contemporary Suona compositions to cater to the diverse needs of the audience (Tong Shiying, 2023, Interviewed).

In summary, we can observe that this traditional art form has undergone significant changes in its role within modern society. Whether in terms of practical functions, educational functions, or aesthetic functions, Suona music faces challenges in adapting to contemporary lifestyles and cultural trends. These changes reflect how traditional culture interacts and integrates with new social demands and aesthetic preferences in the context of globalization and modernization. However, despite its adaptability, Suona music also confronts a series of serious issues that impact its transmission, economic support, and cultural identity.

4.2 Challenges facing

The production of Suona instruments in Tongsi Town has stalled and been replaced by modern mechanization; the performance format and process of the music

have been simplified, tending towards de-formalization. Musicians face difficulties related to the number of performers, age structure, participation in performances, and economic conditions. The functional role of local Suona music has also changed, with a reduction in folk activities, the marginalization of traditional repertoires, and a low cultural identity among the younger generation. Additionally, economic conditions and limitations in dissemination technologies present challenges and difficulties brought by modernization.

4.2.1 Difficulties in the transmission of traditional skills

The Suona in Tongsi Town, as a traditional musical instrument with local characteristics, often relies on the master-apprentice system and family transmission for skill transmission. Suona performers typically sustain their livelihoods by participating in weddings, funerals, and festivals, which not only cultivates their skills but also accumulates experience. However, with the changing lifestyles of young people and the influence of pop culture, enthusiasm for learning traditional techniques is gradually waning. Many young individuals may avoid in-depth study of Suona performance due to a lack of time or interest, leading to a discontinuity in the transmission of traditional skills among the new generation.

4.2.2 Weakened cultural identity

In a rapidly changing modern society, the younger generation's attention to local culture is decreasing, posing a risk of gradually overlooking the traditional values and emotional resonance embodied in Suona music. With the popularity of foreign music, the unique cultural identity of the Suona as an important symbol of local culture is threatened. Appreciation for Suona music may become more superficial, focusing on its form rather than its cultural significance, which marginalizes the intrinsic value of the Suona.

4.2.3 Insufficient economic support

As market demands change, the decline of traditional activities that Suona performers rely on threatens their income sources. Without stable economic support, many artists are forced to turn to modern music or other professions, which may reduce their investment and passion for traditional Suona. This economic environment leads to a decrease in the frequency of Suona performances, challenging the sustainability of this traditional art.

4.2.4 Impact of modernization

With technological advancements and changing music consumption habits, modern audiences prefer convenient and diverse styles of music. While Suona music still holds influence in certain activities, its traditional performance uniqueness is being gradually diminished under the impact of popular music and electronic music. To adapt to the market, some Suona performers are beginning to incorporate modern instruments and styles, which may attract a portion of the audience but could also result in the loss of the traditional aesthetic of Suona.

4.2.5 Challenges in preserving intangible cultural heritage

Although society's attention to intangible cultural heritage is increasing, effective preservation mechanisms have not yet fully been established in practice. Despite the rich cultural heritage of Suona music in Tongsi Town, there is a lack of systematic promotion and education, leading many to have a limited understanding of this traditional art. Without sufficient and robust public resources and policy support, the future development of traditional Suona music remains uncertain.

In summary, the Suona music of Tongsi Town faces multiple challenges in today's society, which not only impact its own survival and healthy development but also weaken its value as a symbol of local culture. To address these issues, collaboration from various sectors is needed to promote the education, transmission, market support, and cultural identity of Suona music, ensuring that this valuable cultural heritage continues to exert its unique artistic charm and social value.

Summary

The Suona in Tongsi Town, originally crafted by the Lai family, consists of components such as the reed, core, air disk, body, and bell. It is made from materials like brass, ebony, and wild wheat stalks, reflecting the uniqueness of local folk art. However, handcrafted items have been replaced by modern mechanization, with most parts being purchased individually or sourced from the local cultural center, while the reeds are often made by individuals themselves. The playing fingering of the Suona is unique, and players often select the instrument flexibly and casually.

In local area, and currently, there are still 18 pieces circulated. These pieces are categorized by function into wedding, funeral, and general repertoires. They are

reflecting historical changes and cultural continuity, and they hold significant value for research and preservation. Nowadays, the performance forms of Suona music are diverse, with a common duet format where one person plays the Suona while another plays percussion instruments. With the simplification of wedding and funeral ceremonies, Suona music has gradually exhibited characteristics of de-formatization, flexibility, improvisation, and subjective initiative.

The local government has recognized a total of 7 Suona musicians, with 4 currently living. Although the number of government-recognized musicians is limited, the villagers believe that some locally recognized Suona players who are not officially acknowledged also bear the responsibility of performing and transmitting Suona culture. As folk activities have decreased, musicians' income has declined, with many only able to participate as a sideline. However, government-organized performance events provide some compensation, supporting the continuation of the culture. Overall, the important role of musicians in maintaining local culture faces significant challenges.

The Suona music of Tongsi Town is facing transformations and challenges in terms of practical, educational, and aesthetic functions. Traditionally, the Suona played an important role in ceremonies such as weddings and funerals, enhancing the solemnity of these events. However, with the rapid development of society and the process of urbanization, the role of the Suona has gradually shifted towards creating emotions and entertainment, while traditional economic support has declined due to a reduction in folk activities. Meanwhile, Suona education has transitioned from a single focus on folk activity needs to a love for music itself, enhancing artistic exploration and aesthetic experience. Nevertheless, the younger generation's interest in local culture has diminished, leading to difficulties in the transmission of traditional skills, insufficient economic support, and the dilution of the unique characteristics of Suona music, exacerbated by the impacts of modernization. A deep understanding of these issues will provide a foundation for the preservation and transmission of Suona music culture in Tongsi Town.

CHAPTER V

The Musical Characteristics of Repertoires Selected of Suona Music in Tongsi Town, Sichuan Province, China

In this chapter, the researcher conducts an in-depth analysis of the representative traditional repertoires of Han ethnic Suona music in Tongsi Town, Sichuan, China. The characteristics of Suona music are primarily examined through the lenses of structure form, melody, tonality, rhythm and emotion. The researcher employs a methodology that integrates both Western and Chinese music theories for this analysis. The 18 traditional Han nationality Suona repertoires are divided into three types: wedding, funeral, and general pieces. The researcher selects the two most frequently used, widely transmitted, and locally favored pieces from each category, totaling six pieces for detailed analysis.

1. Wedding Repertoire

1.1 Luo Di Jin Qian

1.2 Zhuan Jin Ling

2. Funeral Repertoire

2.1 Meng Jiang Nv

2.2 Mo Nai He

3. General Repertoire

3.1 Xiao Kai Men

3.2 Nan Ji Gong

Before the analysis, the researcher provides the following brief explanations.

(1) Performers

Overall, the Suona players in Tongsi Town are predominantly male, with very few female Suona players. In addition to playing the Suona, local musicians are also skilled in percussion instruments. The musicians involved in this study are all male, aged over 60, and are local residents of Lao Zhai Village, Tongsi Town, Fushun County. They have been collaborating for a long time, participating in local weddings and funerals. Their Suona playing skills were passed down from their ancestors and

masters through oral tradition and honed through long-term practice without any written musical notation. The performers are as follows:

Table 15. Performers information table

Name	Gender	Age	Identity	Instrumentation
Lai Zhongcheng	Male	61	Suona transmitter of the Han Chinese in Tongsi Town	Suona, Percussion
Zeng Xianyin	Male	60	Suona player in Tongsi Town	Suona, Percussion

Source: Ying Ren, from fieldwork in 2024

(2) Technique notation

Firstly, the Suona music of Tongsi Town is categorized as regional and folk Suona, and its performance techniques, including blowing and fingering, are characterized by their regional specificity, uniqueness, flexibility, and non-standardization. Due to its oral tradition and the absence of written notation or examples, these techniques cannot be entirely represented using the conventional symbols defined by academic standards. During fieldwork, performers indicated unfamiliarity with traditional techniques and their corresponding symbols, as these skills are transmitted orally from generation to generation.

Secondly, following consultations with Suona experts and analysis of video and audio recordings, it has been determined that the fingering techniques in the Suona music of the Tongsi Town primarily include what are currently referred to in the field as "Da" (打) notes, Grace notes, "Dian" (垫) notes, and trills. These four techniques are well-defined and frequently occur in the Suona compositions from Tongsi Town. However, certain techniques exhibit ambiguity due to the unique characteristics of folk Suona performance, and the performers are often unable to articulate or define them. Therefore, the researcher provides a brief explanation of the following definitive fingering technique symbols as they appear in the notation:

"Da" note: The traditional notation is "丁." It involves a quick tap on a tone hole below the main note by one to four degrees, enhancing the forcefulness of the sound and augmenting the musical atmosphere. This technique is evident in the Suona

piece Luo Di Jin Qian of Tongsi Town, where the performer's finger actions are swift and forceful, resembling a rhythmic beat.

Grace note: A short note that precedes the main note, almost without occupying any time value, serving a decorative purpose for the principal note. It can be a single or compound appoggiatura, with the former attaching one note before the main note and the latter two or more notes. Numerous instances of appoggiaturas appear in the Suona works of Tongsi Town, often executed with legato.

"Dian" note: The traditional notation is "L," executed by swiftly opening and closing a tone hole above the main note for a single "Dian" note, or from below to above the main note for a compound "Dian" note. The Han Suona of the Tongsi region primarily employs single "Dian" note to embellish and emphasize a particular note, resulting in a short sound effect that resembles an Grace note but is even shorter, with lighter and more nimble finger movements by the performer.

Trill: The traditional notation is "tr." Referred to in folk terminology as "zhi hua" and academically as "cui er," it entails alternating between the main note and adjacent higher or lower notes, ultimately returning to the main note (e.g., for a main note of 2, the sequence might be 23232 or 21212). The duration of a trill depends on the piece's emotional context and performance setting. The direction of the trill—upwards or downwards—is largely determined by the performer's preference or the current emotional state, allowing for significant improvisation. In the Suona music of Tongsi Town, instances of trilling between the main note and second interval above or below are commonly observed. When performing the main note, the player rapidly and evenly opens and closes the tone hole above the main pitch, causing the main note and the second above to alternate, thereby creating a rhythmic and rapid oscillation. Alternatively, the performer may repeatedly open and close the main note's hole to produce a series of alternations to the second interval below.

Last, the local Suona performance techniques in Tongsi Town are extremely flexible and do not adhere to a fixed standard, varying according to personal preferences, abilities, and the demands of the performance. Performers have noted that these techniques and sound effects can differ with every rendition or when played by different individuals, further highlighting their improvisational nature. The

research primarily relies on transcribing and analyzing the music as presented in the video.

1. Wedding Repertoire

Wedding music, which is prevalent among various ethnic groups in China, is used in traditional wedding ceremonies. It is also known as Hun Li Qu, Jie Hun Diao, Xi Qu and so on. This type of music is widely disseminated in the Sichuan region and can be performed in various forms, including vocal styles and instrumental ensembles. In the Tongsi Town, the Suona music of Han nationality falls under the instrumental category, where two specific pieces, Luo Di Jin Qian and Zhuan Jin Ling, are most frequently featured in wedding customs. These pieces are the most favored by local people, and clients often request them to be performed the most and strongly representative.

1.1 Luo Di Jin Qian

This piece of music is used in weddings to welcome guests, and in the past, it was also played when the bride's sedan chair was lifted. According to oral transmission by transmitters, this composition not only signifies a welcoming gesture but also symbolizes the arrival of prosperity. The scene of guests presenting gifts is imbued with the meaning of wealth, thereby expressing good wishes for the newlyweds, hoping they can rise step by step in life and enjoy abundant wealth. This music possesses rich auspicious and blessing meanings, serving as a common custom and emotional expression in traditional culture. The rhythm is in 4/4 time and the piece is short, consisting of only 10 bars, with the Suona playing the main melody and percussion instruments providing accompaniment.

พหุ ม ประ โท ชี เว

Luo Di Jin Qian (落地金钱)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in three systems, each with four staves. The top staff is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the bottom for Drum (鼓). The music is in 4/4 time. The first system covers measures 1-4, the second covers measures 5-7, and the third covers measures 8-10. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the Suona staff. Trills (tr) and specific notes (丁) are marked above the Suona staff. The percussion parts include various rhythmic patterns and rests.

Figure 66. Music score: Luo Di Jin Qian

Source: Ying Ren, from fieldwork in 2024



Figure 67. Luo Di Jin Qian QR Code
Source: Ying Ren, from fieldwork in 2024

1.1.1 Structure form

From Table 16 and Figure 68, this piece features a simple one-part form with a lively and rhythmically rich melody in a hexachordal mode. The first bar serves as an introduction dominated by percussion, which establishes the rhythm. The phrase "a" (bars 2-4) can be divided into two 1+1 subphrases. The "a¹" phrase (bars 4-6) sees a modulation to the subordinate A Yu mode, beginning weakly on the last two beats of the fourth bar, creating a contrasting dynamic with the "a" phrase in terms of strong and weak beats. The rhythmic patterns remain unchanged. The phrase "b" (bars 7-10) maintains the modal characteristics of phrase "a¹" and can be divided into two 2+2 subphrases. The first subphrase can be further divided into 1+1 motives, with the second motive being a varied repetition of the first. The concluding note extends over bars 9 and 10, expanding by two bars.

Table 16. Structural analysis of Luo Di Jin Qian

Simple One-part Form				
I	Structure	A		
II	Structure	Introduction	a	a ¹ b
	Bars	1	2-4	4-6 7-10
	Tonality	D Shang		A Yu

Source: Ying Ren

Figure 68. Music score: Luo Di Jin Qian
Source: Ying Ren

1.1.2 Melody

From Figure 69, the entire melody is composed of three phrases (a, a¹, b), featuring a total of six pitches. With the final note of the piece as the tonic, a hexatonic scale can be established: A-B-C-D-E-G. The core melodic motive is E-D-C-E-D. Starting with an anacrusis on the last two beats of bar 4, the melody undergoes a descending fourth sequence based on the melody of the preceding two bars. The final phrase primarily develops through fragmentation of the core motive, ultimately concluding the piece by resolving on the Yu note, which is held for four beats.

Figure 69. Music score: Luo Di Jin Qian
Source: Ying Ren

1.1.3 Tonality

From Table 17 and Figure 70, the piece contains no sharps or flats and is in the C Gong system, which can be understood as corresponding to the Western music system of C major, with the key signature being the same as that of C major. The final note is A, according to traditional Chinese mode analysis methods, with the

final note as the tonic, the hexatonic scale can be arranged from low to high as: A-B-C-D-E-G. In the C Gong system, C is the Gong note, and we can successively deduce: D (Shang note), E (Jue note), G (Zhi note), A (Yu note), and with "B" occurring as a minor second below the tonic, thus "B" is considered a Bian gong note. Based on the determinations of modality and tonality in Chinese national mode analysis through the tonic, it can be inferred that this piece is A Yu hexatonic (Bian Gong) mode. However, looking at the piece as a whole, it begins in D Shang mode and ends in A Yu mode, representing a modulation within the same Gong system (modulation within the same Gong system, sharing the Gong note, with identical key signature, same scale, and different tonics).

Table 17. Mode analysis of Luo Di Jin Qian

A Yu Hexatonic Mode		
Phrase	a	a ¹ , b
Bars	2-4	5-10
Tonality	D Shang	A Yu
Gong note	C	
Tonic	D	A
Altered note	B (Bian gong note)	
Scale	Phrase a:	D(Shang)-E(Jue)-C(Gong)
	Phrase a ¹ &b:	A(Yu)-B(Bian gong)-C(Gong)-D(Shang)-E(Jue)-G(Zhi)

Source: Ying Ren

A Yu Mode Mode scale: A-B-C-D-E-G

1 2 3 4 5

6 7 8 9 10

Gong note Bian gong note

C D E B G A

A Yu

Figure 70. Music score: Luo Di Jin Qian

Source: Ying Ren

1.1.4 Rhythm

From Figure 71, the piece is based on a 4/4 time signature, the main rhythm of the entire piece is built around the core motifs of X·X XX X·X and its variations, including X·X XX X- and X·X X-. In the first bar, the rhythm of the Er xing creates a dialogue with the Suona melody in the second bar. The drum maintains a primarily eighth-note rhythm, which provides a sense of drive. The small cymbals, Er xing and drums not only cue the rhythm and tempo for the Suona but also enhance the joyful, celebratory atmosphere of the music with the clamor of gongs and drums.

Figure 71. Music score: Luo Di Jin Qian

Source: Ying Ren

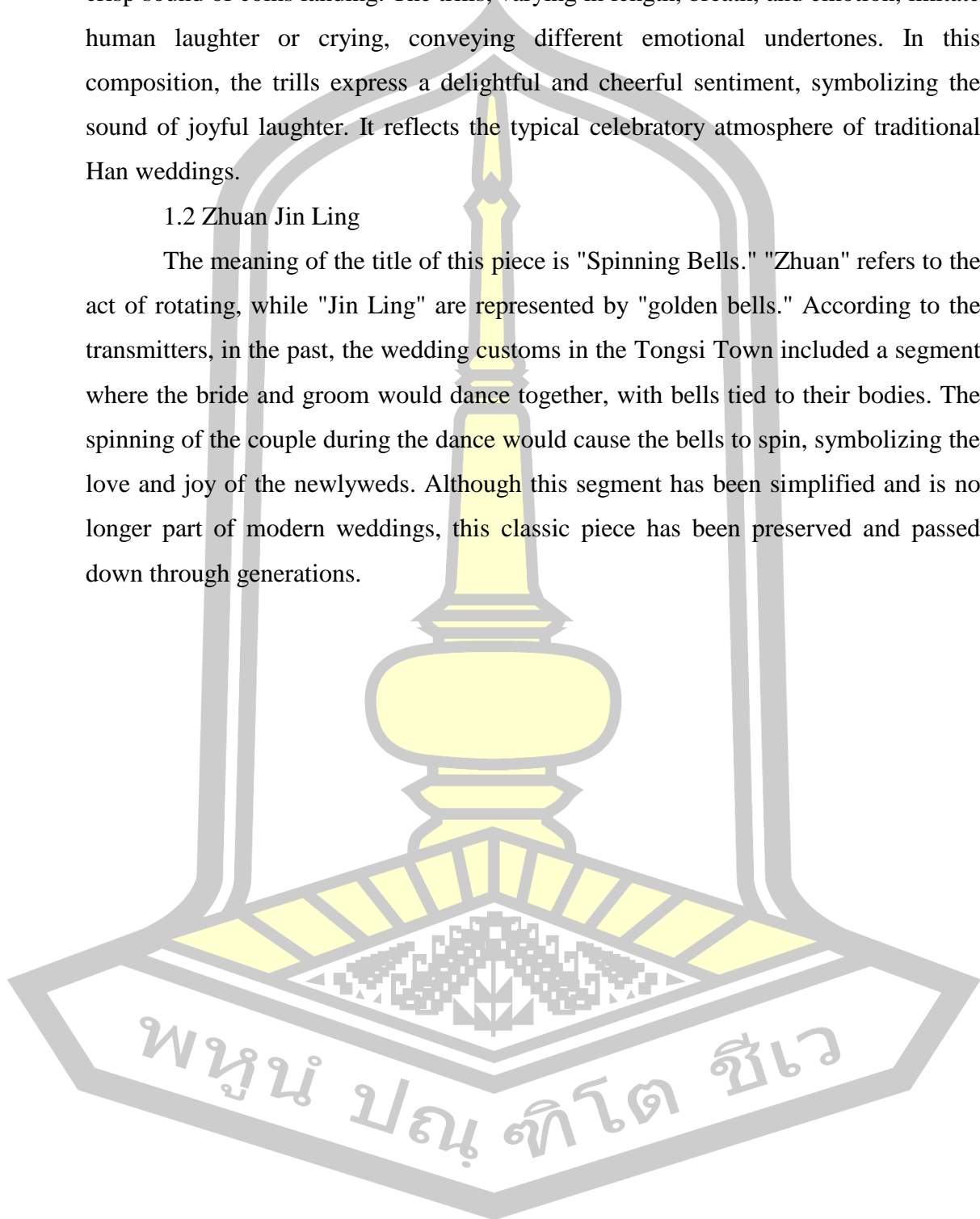
1.1.5 Emotion

This Suona music is short and lively, making it suitable for weddings. The piece is completed by two people: one plays the percussion instruments while the other plays the Suona. The percussion instruments vividly mimic the sound of coins clinking through "Er xing" effects, creating a joyful and celebratory atmosphere. In

the Suona section, the performer incorporates "Da" note technique to replicate the crisp sound of coins landing. The trills, varying in length, breath, and emotion, imitate human laughter or crying, conveying different emotional undertones. In this composition, the trills express a delightful and cheerful sentiment, symbolizing the sound of joyful laughter. It reflects the typical celebratory atmosphere of traditional Han weddings.

1.2 Zhuan Jin Ling

The meaning of the title of this piece is "Spinning Bells." "Zhuan" refers to the act of rotating, while "Jin Ling" are represented by "golden bells." According to the transmitters, in the past, the wedding customs in the Tongsi Town included a segment where the bride and groom would dance together, with bells tied to their bodies. The spinning of the couple during the dance would cause the bells to spin, symbolizing the love and joy of the newlyweds. Although this segment has been simplified and is no longer part of modern weddings, this classic piece has been preserved and passed down through generations.



Zhuan Jin Ling (转金铃)

Suona in first voice: Lai Zhongcheng

Suona in second voice: Zeng Xianyin

Recorder: Ying Ren

1 Suona *tr* *L* 2 *tr* *tr* 3 4 5 *L*

6 Suona *tr* *tr* 7 8 9 *L* 10 11 *tr* *tr*

Suona *L* *L*

12 Suona 13 *tr* *L* 14 15 *tr* *tr* 16

Suona *tr* *L*

17 Suona 18 19 *L* *L* 20 21

Suona *tr*

22 Suona *L* 23 *tr* 24 25 26

Suona *L* *tr* *tr* *tr*

Figure 72. Music score: Zhuan Jin Ling
Source: Ying Ren, from fieldwork in 2024



Figure 73. Zhuan Jin Ling QR Code
Source: Ying Ren, from fieldwork in 2024

1.2.1 Structure form

Form Table 18 and Figure 74-Figure 77, this piece is structured as a simple one-part form in the pentatonic mode. The "a" phrase (bars 1-8) can be divided into two large subsections. The first subsection consists of two parts: the first part spans bars 1-2 and features a solo performance by Suona in the first voice, while the second part covers bars 3-4 and serves a complementary role to the first. The subsequent subsection, bars 5-8, consists of Suona in the first voice completely repeating the melody from the preceding subsection, with Suona in the second voice performing unison at the corresponding melodic points.

Table 18. Structural analysis of Zhuan Jin Ling

Simple One-part Form				
I Structure	A			
II Structure	a	Connecting	b	a ¹
Bars	1-8	9-18	19-24	25-35
Tonality	D Shang	D Shang	A Yu-G Zhi	G Zhi-D Shang

Source: Ying Ren

Figure 74. Music score: Zhuan Jin Ling

Source: Ying Ren

From Figure 75, the connecting section (bars 9-18) consists of two parts. The first part (bars 9-12) features Suona in the first voice and Suona in the second voice in an imitative counterpoint style during the first two bars, ultimately concluding in measure 12, which matches the ending of the "a" phrase. The second part (bars 13-18) begins in bar 13 with an ascending fifth sequence based on the bar 9, exhibiting a call-and-response form.

พหุ ประถมศึกษา

Figure 75. Music score: Zhuan Jin Ling

Source: Ying Ren

From Figure 76, the "b" phrase (bars 19-24) is in the same modal system, transitioning from A Yu to G Zhi. It can be divided into two 3+3 subphrases, with the latter section incorporating the core pitches of the former section, featuring both Suona in the first voice and Suona in the second voice playing in unison.

Figure 76. Music score: Zhuan Jin Ling

Source: Ying Ren

From Figure 77, the "a¹" phrase (bars 25-35) concludes in bar 28, forming a perfect cadence with the "a" phrase. The bar 29 serves a complementary role and aligns with the "a" phrase.

Figure 77. Music score: Zhuan Jin Ling
Source: Ying Ren

The entire work exhibits the structural characteristics of "Qi"(起), "Cheng"(承), "Zhuan"(转) and "He"(合). These are one of the formal structures in Chinese folk music. "Qi (Introduction)" refers to the exposition section, where the theme is first presented; "Cheng (Development)" refers to the section that solidifies and stabilizes the theme through repetition or varied repetition; "Zhuan (Transition)" is the developmental section, where the theme diverges, exhibiting instability; "He (Conclusion)" refers to the ending. In this particular work, these sections are manifested as follows: "Qi" (bars 1-8), "Cheng" (bars 9-18), "Zhuan"(bars 19-24), and "He" (bars 25-35).

1.2.2 Melody

The development of this melody primarily revolves around variations of the motif from the antecedent of the "a" phrase. Materials 1 and 2 are interwoven throughout the entire melody. For instance, the melody in the connecting section features a call-and-response quality, and the incorporation of Material 2 from the "a" phrase allows for a very natural transition into the "b" phrase. The character of the "b" phrase contrasts markedly with that of the "a" phrase, as the "b" phrase employs a significant amount of dotted rhythms and increased note density, resulting in a

stronger melodic and emotional intensity. Ultimately, the melody concludes on the D Shang note during the variation and recurrence of the "a" phrase. (Figure 78)

The musical score for Zhuan Jin Ling is presented in two staves, both labeled 'Suona'. The score is divided into several sections:

- Phrase a 1:** Measures 1-8. It consists of four measures, each containing a red dashed box labeled 'Material 1' (measures 1-2 and 5-6) and 'Material 2' (measures 3-4 and 7-8).
- Connecting section Call & Response:** Measures 9-16. It features a 'Call' section (measures 9-11) and a 'Response' section (measures 12-16). The response section contains two red dashed boxes labeled 'Material 2' at measures 12-13 and 15-16.
- Phrase b:** Measures 17-24. It is divided into two parts: measures 17-18 and 19-24. The latter part includes two red dashed boxes labeled 'Material 2' at measures 20-21 and 23-24. Below the staff, the notes are labeled with 'C D E D C' and 'C D E D C'.
- Phrase a1:** Measures 25-29. It includes a red dashed box labeled 'Material 2' at measures 28-29 and a blue dashed box labeled 'Supplement' at measure 29.
- Final Section:** Measures 30-35. It features two red dashed boxes labeled 'Material 1' (measures 31-32) and 'Material 2' (measures 33-34).

Figure 78. Music score: Zhuan Jin Ling

Source: Ying Ren

1.2.3 Tonality

The piece contains no sharps or flats and is in the C Gong system. Starting with C as the Gong note, the subsequent sequence is D (Shang note), E (Jue note), G (Zhi note), and A (Yu note). The melody concludes on D, resulting in a D Shang pentatonic mode. Overall, the tonality is quite uniform, involving modulation within the C Gong system: D Shang - A Yu - G Zhi - D Shang. In the phrases "Qi" and "Cheng," an altered tone B (Bian gong) appears within the pentatonic scale, but it is

infrequent, occurring only three times. From the perspective of phrases, musical ideas, and motives, this B is temporary. Therefore, even though the phrases "Qi" and "Cheng" feature a hexatonic scale, the primary structure remains pentatonic. The phrases "Zhuan" and "He" are based on the pentatonic scale and modulate within the same Gong system (C Gong system). Overall, the piece mainly adheres to the pentatonic scale, with the B note serving as a temporarily introduced passing tone. (Table 19, Figure 79-Figure 81)

Table 19. Mode analysis of Zhuan Jin Ling

D Shang Pentatonic Mode				
Section	Qi(bars 1-8)	Cheng(bars 9-18)	Zhuan(bars 19-24)	He(bars 25-35)
Tonality	D Shang		A Yu-G Zhi	G Zhi-D Shang
Gong note	C			
Passing note	B (Bian gong note)			
Tonic	D		A, G	G,D
Musical scale	Qi&Cheng: D(Shang)-E(Jue)-G(Zhi)-A(Yu)-B(Bian gong)-C(Gong)			
	Zhuan&He: A(Yu)-C(Gong)-D(Shang)-E(Jue)-G(Zhi)			
	G(Zhi)-A(Yu)-C(Gong)-D(Shang)-E(Jue)			
	D(Shang)-E(Jue)-G(Zhi)-A(Yu)-C(Gong)			

Source: Ying Ren

From Figure 79, "Qi" (bars 1-8) refers to the introduction, which is the initial statement of the theme. Using D as the tonic, the hexachordal mode scale arranged is: D-E-G-A-(B)-C. However, the B note serves as a temporary addition, while the main structure is based on the D Shang pentatonic mode.

D Shang Mode

Suona

Phrase a (Qi) Scale: D-E-G-A-(B)-C

Suona

Bian gong note

Gong note

Figure 79. Music score: Zhuan Jin Ling

Source: Ying Ren

From Figure 80, "Cheng" (bars 9-18) signifies consolidation, stabilizing the theme through repetition or varied repetition; "Zhuan" (bars 19-24) represents the development section, where the theme diverges and introduces elements of instability. The musical phrase "Cheng" remains in the D Shang mode, while the musical phrase "Zhuan" transitions from the A Yu pentatonic mode to the G Zhi pentatonic mode.

Figure 80 shows a musical score for two staves of Suona. The top staff covers bars 9-16, labeled "Connecting part (Cheng): D-E-G-A(B)-C". The bottom staff covers bars 17-24, labeled "Phrase b (Zhuan)". Bar 17 is marked "D Shang". Bars 19-20 are marked "Scale: A-C-D-E-G" and "A Yu". Bars 21-24 are marked "Scale: G-A-C-D-E" and "G Zhi". Red circles highlight specific notes in the melody.

Figure 80. Music score: Zhuan Jin Ling

Source: Ying Ren

From Figure 81, "He" (bars 25-35) denotes the conclusion. The mode transitions from G Zhi back to the initial mode, D Shang.

Figure 81 shows a musical score for two staves of Suona. The top staff covers bars 25-29, labeled "Phrase a1 (He)" and "Scale: G-A-C-D-E". The bottom staff covers bars 30-35, labeled "Scale: D-E-G-A-C". Bar 30 is marked "G Zhi" and bar 35 is marked "D Shang". Red circles highlight specific notes in the melody.

Figure 81. Music score: Zhuan Jin Ling

Source: Ying Ren

1.2.4 Rhythm

From Figure 82, the piece is set in 4/4 time, with a generally regular rhythmic structure primarily featuring dotted rhythms throughout, which enhances the sense of drive. However, to break the predictable rhythmic patterns, there are instances of tied notes across bars, adding a sense of novelty to the music.

Figure 82. Music score: Zhuan Jin Ling

Source: Ying Ren

1.2.5 Emotion

This piece of Suona music is quite lyrical, with the performer skillfully employing a significant use of "Dian" notes and trills, intricately embellishing the melody to make the music more vivid and multidimensional. The trills and "Dian" notes imitate the crisp sound produced by a shaking bell. In the performance, the two Suona players respond to each other in an improvisational manner, sometimes in a call-and-response format and other times collaboratively, intertwining to create a rich and colorful sonic tapestry. The long notes and legato phrases in the piece mimic the lingering sound following the completion of ringing bells. This musical expression symbolizes the deep and passionate love between the groom and bride. Within this

work, in addition to the pervasive sense of happiness, the audience can also feel the profound emotions brought about by the unwavering connection between the lovers.

2. Funeral Repertoire

The music used in traditional Chinese funeral rituals, also known as Sang Ge, Zang Ge, Ai Ge (funeral songs, mourning songs, or burial songs), encompasses various performance forms, including vocal and instrumental styles. In Tongsi Town, the Suona music of Han nationality has two traditional pieces that are widely performed, with players typically performing them during funeral ceremonies.

2.1 Meng Jiang Nv

The meaning of the title of this piece refers to a woman with the surname Meng. This work is inspired by "The Legend of Meng Jiang Nv," one of the four great Chinese folk love stories. This story possibly originates from the Spring and Autumn period (770 BC - 476 BC) and is recorded in "Zuo Zhuan," compiled by Zuo Qiuming. It narrates the tale of Meng Jiang Nv, who weeps for her husband after his death. Her cries are so mournful that they move all passersby, ultimately leading to the collapse of the Great Wall ten days later. This story has been widely transmitted through oral tradition among the people. During the Ming and Qing Dynasties (1368 - 1644), a folk tune known as Meng Jiang Nv Tune emerged in Jiangsu Province, specifically in the southern region of the Province. According to the recollections of the fourth-generation transmitter of the Tongsi Han nationality Suona and local Suona players, this piece was popular in the Tongsi Town in the early 20th century. The forebears of the transmitter likely adapted this folk tune into a Suona piece titled Meng Jiang Nv, which has been preserved and passed down to the present day.

พหุมนุ ปณ ทิโต ชีเว

Meng Jiang Nv (孟姜女)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in four systems, each containing four staves. The instruments are Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The score is in 4/4 time and includes various musical notations such as rests, notes, and trills (tr). Measure numbers 1 through 18 are indicated above the Suona staff. The score is divided into four systems: measures 1-4, 5-9, 10-13, and 14-18. The Suona part features several trills and rests, while the percussion parts provide a rhythmic accompaniment. The score is presented in a clean, professional layout with clear notation and instrument labels.

Figure 83. Music score: Meng Jiang Nv

Source: Ying Ren, from fieldwork in 2024



Figure 84. Meng Jiang Nv QR Code
Source: Ying Ren, from fieldwork in 2024

2.1.1 Structure form

This piece features a simple binary form with repetition, set in 4/4 time and comprising a total of 18 bars. From Table 20 and Figure 85, the A section (bars 2-10) is composed of the "a" and "b" phrases, featuring two contrasting phrases structured as 4+4 sections. The "a" phrase (bars 2-5) is in the D Shang mode and can be divided into two parts: bars 2-3 constitute the first part, while bars 4-5 form the second part. It concludes with a sustained D Shang note lasting four bars. The "b" phrase (bars 6-9) can also be divided into two 2+2 subphrases.

The B section (bars 11-18) consists of the "c" and "b¹" phrases, featuring two contrasting phrases structured as 4+4 sections. The "c" phrase (bars 11-14) primarily employs dotted rhythms and at the conclusion, it incorporates the rhythm of four eighth notes from the "b" phrase, ultimately ending on a sustained Yu note for four beats. The "b¹" phrase (bars 15-18) employs the technique of thematic transformation by incorporating the core notes of the "b" phrase with passing tones and auxiliary notes, creating variations throughout the phrase.

พหุ ประถมศึกษา

A (Bars 2-10)

1 **Phrase a** 2 3 4 5

6 **Phrase b** 7 8 9 10

B (Bars 11-18)

11 **Phrase c** 12 13 14

15 **Phrase b1** 16 17 18

Figure 85. Music score: Meng Jiang Nv
Source: Ying Ren

Table 20. Structural analysis of Meng Jiang Nv

Simple Binary Form with Repetition					
I Structure	A			B	
II Structure	Introduction	a	b	c	b ¹
Bars	1	4	4	4	4
Tonality	D Shang		G Zhi	A Yu	G Zhi

Source: Ying Ren

2.1.2 Melody

From Figure 86, the melody of this piece is characterized by a predominance of stepwise motion, supported by occasional leaps, with similar endings in each phrase. The sequence of the phrases throughout the piece follows a concluding order of the tones: Shang - Zhi - Yu - Zhi. The appearance of long-valued Zhi tones twice provides clarity in the melodic divisions and contributes to a sense of stability.

Figure 86. Music score: Meng Jiang Nv
Source: Ying Ren

2.1.3 Tonality

From Table 21 and Figure 87, the piece is based on the G Zhi pentatonic mode of the C Gong system, with modulations within the C Gong system: D Shang - G Zhi - A Yu - G Zhi mode. Particularly, the b and b^1 phrases feature characteristics of mutual resonance in terms of mode and tonality. In the melody, the altered tone B occurs only twice as a melodic passing tone and not on main beats; therefore, the main structure should still be considered as pentatonic. Additionally, the researcher analyzed the mother key of the folk tune Meng Jiang Nv and determined it to be pentatonic, without any altered notes (Bian gong or Qing jue). Consequently, the presence of an altered note (Bian gong) in the Suona piece Meng Jiang Nv from the Tongsi Town could be considered as a result of the folk tune being introduced to Sichuan's Tongsi Town through migration or war. Over the years, due to transformation and subsequent adaptations, the current version has emerged. The researcher also consulted with performers, who indicated that this version has been passed down orally from their ancestors, suggesting possible elements of personal composition.

Table 21. Mode analysis of Meng Jiang Nv

G Zhi Pentatonic Mode				
Phrase	Phrase a	Phrase b	Phrase c	Phrase b ¹
Bars	2-5	6-9	11-14	15-18
Tonality	D Shang	G Zhi	A Yu	G Zhi
Gong note	C			
Passing note	B (Bian gong note)			
Tonic	D	G	A	G
Musical scale	Phrase a	D(Shang)-E(Jue)-G(Zhi)-A(Yu)-C(Gong)		
	Phrase b	G(Zhi)-A(Yu)-C(Gong)-D(Shang)-E(Jue)		
	Phrase c	A(Yu)-B(Bian gong)-C(Gong)-D(Shang)-E(Jue)-G(Zhi)		
	Phrase b ¹	G(Zhi)-A(Yu)-B(Bian gong)-C(Gong)-D(Shang)-E(Jue)		

Source: Ying Ren

The musical score is presented in four staves, each representing a phrase. The notation includes notes, rests, and bar lines. Red arrows point to specific notes labeled with mode names: G Zhi Mode (bar 1), Gong note (bar 3), D Shang (bar 5), G Zhi (bar 10), A Yu (bar 14), and G Zhi (bar 18). Blue circles highlight notes in bars 3, 5, 10, 14, and 18. Blue arrows point to notes labeled 'Bian Gong' in bars 17 and 18. Scales are indicated below each staff: D-E-G-A-C (bars 1-5), G-A-C-D-E (bars 6-10), A-(B)-C-D-E-G (bars 11-14), and G-A-(B)-C-D-E (bars 15-18).

Figure 87. Music score: Meng Jiang Nv

Source: Ying Ren

2.1.4 Rhythm

From Figure 88, The rhythm of the entire piece is relatively consistent. The melody primarily features dotted notes, four eighth notes and sustained notes lasting four beats as the main rhythmic patterns. The four flowing eighth notes, along with the long notes held for four beats and the increasingly sparse rhythms of the percussion instrument "Er xing," contribute a sense of melancholy and mournfulness to the music.

The musical score for Figure 88, titled "Meng Jiang Nv," is presented in a 4/4 time signature. It consists of 18 measures across five staves. The top staff is for the Suona (唢呐), followed by Small Cymbal (小镲), Er xing (二星), Drum (鼓), and another Suona (唢呐) staff. The score is annotated with several key features: red boxes highlight dotted notes in the Suona parts; blue boxes and arrows highlight groups of four eighth notes; green dashed circles highlight specific notes in the Small Cymbal, Er xing, and Drum parts; and a blue arrow labeled "Cross-bar connection" points to a specific note in the first Suona staff. Measure numbers 1 through 18 are indicated above the staves.

Figure 88. Music score: Meng Jiang Nv

Source: Ying Ren

2.1.5 Emotion

This Suona music is suitable for funeral occasions. This piece frequently features half notes that stretch across measures, often lasting up to four beats. These sustained notes not only enhance the smoothness of the melody but also profoundly convey a lyrical yet melancholic emotion. Each long note resonates like an endless sigh, reflecting a deep-seated sadness and heaviness, as if narrating an evocative story.

2.2 Mo Nai He

The meaning of the title of this piece refers to a sense of helplessness. The transmitter explains that this work was likely created in the 1960s, during a time when burial practices in the county involved interment in rural areas, relying on relatives and friends for assistance after death. The piece expresses the feelings of grief and powerlessness associated with the loss of a loved one.

Mo Nai He (莫奈何)

Suona: Lai Zhongcheng
Percussion: Zeng Xianyin
Recorder: Ying Ren

The musical score is written in 4/4 time and consists of two systems of staves. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The instruments are Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The Suona part features a melodic line with various ornaments such as 'L' (long note), 'tr' (trill), and 'L L tr' (long note, long note, trill). The percussion parts provide a steady rhythmic accompaniment.

1 Suona (唢呐) 2 L L 3 L tr 4 L tr 5 L

Small Cymbal (小镲)

Er xing (二星)

Drum (鼓)

6 L tr 7 L L tr 8 tr 9 10

Small Cymbal

Er xing

Drum

The musical score is divided into three systems, each with four staves. The first system covers measures 11 to 15. The second system covers measures 16 to 20. The third system covers measures 21 to 25. The Suona part is written in treble clef with various trills (tr) and accents (L). The Small Cymbal part uses a double bar line with a vertical tick for rhythmic notation. The Er xing part uses a double bar line with a vertical tick and a cross for rhythmic notation. The Drum part uses a double bar line with a vertical tick and a cross for rhythmic notation. The score concludes with a double bar line at the end of measure 25.

Figure 89. Music score: Mo Nai He
Source: Ying Ren, from fieldwork in 2024

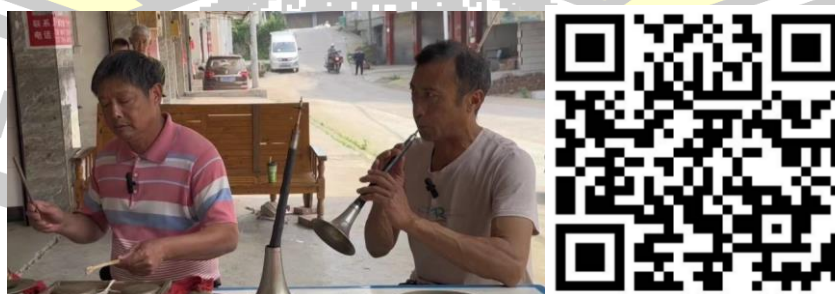


Figure 90. Mo Nai He QR Code
Source: Ying Ren, from fieldwork in 2024

2.2.1 Structure form

This piece is structured as a simple one-part form composed of repeated musical segments and utilizes a pentatonic modal mode. The introduction (bar 1) features a rhythmically rich drumbeat that leads into the Suona melody.

From Figure 91 and Table 22, the A section (bars 2-13) consists of three square-shaped phrases of 4+4+4. The "a" phrase (bars 2-5) can be divided into two 2+2 subphrases, where the first subphrase can further be broken down into two 1+1 segments, and the second segment serves as a variation and repetition of the first. Bars 6-10 are a direct repetition of the "a" phrase. The "b" phrase (bars 10-13) can be divided into two 2+2 subphrases. The material of the "b" phrase predominantly stems from the dotted rhythms of the "a" phrase, developed through sequence and variation, serving as a transitional passage that leads into the A¹ section.

The A¹ section is a variation and repetition of the A section, featuring a direct restatement of the "a" phrase, with the rhythm of the "b" phrase repeated twice in a variational form.

The figure displays a musical score for the piece "Mo Nai He" in 4/4 time. The score is divided into two main sections: the A section (bars 2-13) and the A¹ section (bars 14-25). The A section is composed of three square-shaped phrases of 4+4+4. The first phrase, labeled "Phrase a" (bars 2-5), is further divided into two 2+2 subphrases. The first subphrase (bars 2-3) is divided into two 1+1 segments. The second segment (bar 3) is marked as a "Variation" with a red arrow. The second phrase (bars 6-10) is a direct repetition of the first phrase. The third phrase, labeled "Phrase b" (bars 10-13), is divided into two 2+2 subphrases. The A¹ section (bars 14-25) is a variation and repetition of the A section, featuring a direct restatement of the "a" phrase (bars 14-15) and the rhythm of the "b" phrase repeated twice in a variational form (bars 16-17 and 18-19). The score is written in a single staff with a treble clef and a key signature of one flat. The background features a faint illustration of a traditional Chinese instrument, possibly a suona.

Figure 91. Music score: Mo Nai He

Source: Ying Ren

Table 22. Structural analysis of Mo Nai He

Simple One-part Form with Repetition							
I Structure	Introduction	A			A ¹		
II Structure		a	a	b	a	b ¹	b ²
Bars	1	4	4	4	4	4	4
Tuning system		G Zhi-D Shang	G Zhi-D Shang				D Shang

Source: Ying Ren

2.2.2 Melody

From Figure 92, the melody of this piece is primarily constructed around two motifs that are present throughout the entire composition, characterized by a flowing and melodic quality with rich rhythmic patterns. Motif 1 is predominantly based on stepwise motion with a downward direction. Motif 2 introduces syncopated rhythms and dotted rhythms, featuring significant leaps and a circular melodic contour. The melody of the "b" phrase primarily develops from the fragmented, stepwise motion characteristics of the dotted rhythms found in motif 2. Overall, the melody exhibits distinct features of traditional Chinese music, marked by a developmental technique that interlinks various sections, creating a cohesive and interconnected melodic structure throughout the piece.

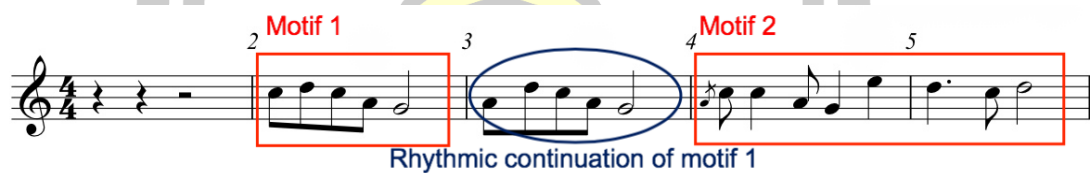


Figure 92. Music score: Mo Nai He

Source: Ying Ren

2.2.3 Tonality

From Table 23 and Figure 93, the piece contains no sharps or flats and is in the C Gong system, that is C major and C is the Gong note. The tonality of this melody is based on the pentatonic modal scale, maintaining a relatively unified tonal structure. It features modulations within the same modal system of the C Gong

system: G Zhi - D Shang - G Zhi - D Shang. So ues D as the tonic, the main scale composition of the music is D-E-G-A-C, the pentatonic Shang mode.

Table 23. Mode analysis of Mo Nai He

D Shang Pentatonic Mode			
Bars	2-5	6-9	10-25
Tonality	G Zhi-D Shang	G Zhi-D Shang	D Shang
Gong note		C	
Tonic	G, D	G, D	D
Scale	G-A-C-D-E ↓ D-E-G-A-C	G-A-C-D-E ↓ D-E-G-A-C	D-E-G-A-C

Make: Ying Ren

D Shang Mode Pentatonic mode scale: D-E-G-A-C

1 2 3 4 5
6 7 8 9 10
11 12 13 D Shang 14 15
16 17 D Shang 18 19 20
21 D Shang 22 23 Gong note 24 25 D Shang

Figure 93. Music score: Mo Nai He

Source: Ying Ren

2.2.4 Rhythm

From Figure 94, the melody of this piece is relatively straightforward, primarily constructed around four eighth notes (XXXX), long-valued half notes (X-), syncopated rhythms (XXX), and dotted rhythms (X·X and X·X) as the foundation for the entire development. However, this rhythmic structure is not static; in the last three bars, the four sixteenth notes are expanded into a rhythm composed of four quarter notes. Additionally, the syncopated rhythms are combined with the dotted rhythms, signaling that the melody is approaching its conclusion.

The musical score for 'Mo Nai He' is presented in a single staff with a 4/4 time signature. The melody is annotated with red boxes and labels to highlight specific rhythmic patterns:

- Bar 2:** Labeled "Eighth notes (XXXX)", showing four eighth notes grouped together.
- Bar 3:** Labeled "Half note (X-)", showing a half note.
- Bar 5:** Labeled "Dotted (X·X)", showing a dotted quarter note.
- Bar 20:** Labeled "Dotted (X·X)", showing a dotted quarter note.
- Bar 23:** Labeled "Duration expansion", showing four quarter notes.
- Bar 25:** Labeled "(XXX) Syncopation", showing a syncopated rhythm of three eighth notes.

Figure 94. Music score: Mo Nai He

Source: Ying Ren

The rhythm of percussion instruments is relatively fixed. The first bar is led by the drum, with the first beat left empty, followed by a pattern of two evenly spaced eighth notes and an eighth note on the second half of the beat. The rhythm for the small cymbals consists of quarter notes progressing in a steady sequence. The small cymbals typically appear at the beginning and end of phrases to enhance the atmosphere. (Figure 95)

The image shows a musical score for the piece 'Mo Nai He'. It consists of two systems of staves. The first system includes measures 7 through 12, and the second system includes measures 13 through 18. The instruments are Suona, Small Cymbal, Er xing, and Drum. The Suona part features melodic lines with red boxes and arrows marking 'Phrase ending' and blue boxes and arrows marking 'Phrase beginning'. The Small Cymbal part has rests. The Er xing part has a steady rhythmic pattern with green dashed boxes. The Drum part has a complex rhythmic pattern with blue circles highlighting specific beats.

Figure 95. Music score: Mo Nai He

Source: Ying Ren

2.2.5 Emotion

This piece is primarily suited for funeral settings. Throughout the music, two recurring thematic motifs create a sense of continuity and an inescapable presence. The extensive use of trills further enhances this atmosphere, conveying the inner hesitations, conflicting emotions, and helplessness experienced by individuals. These musical elements collectively paint a poignant auditory landscape, reflecting the profound and often contradictory emotions that accompany moments of loss and mourning.

3. General Repertoire

The term "General repertoires" here refers to pieces that can be performed in any setting, primarily serving to enhance the emotional atmosphere and express feelings. Therefore, the selection of repertoires are typically determined by the preferences of the employer or the audience. The usage is quite flexible. For example, pieces such as Xiao Kai Men and Nan Ji Gong are included in this repertoires.

3.1 Xiao Kai Men

This piece shares its name with a Beijing opera Qupai, but the researcher has found that the structure and melody of the two are not the same. This musical Qupai is widely popular across various regions in China, with many areas showcasing performances of Xiao Kai Men. In the context of Suona music, it can be used in a variety of settings and occasions, making it commonly referred to as a "general Qupai." In Tongsi Town, there is a saying: "Learning 'Xiao Kai Men' allows one to both marry a wife and bury the dead." This phrase indicates that this Suona piece is suitable for both celebratory events (such as weddings) and solemn occasions (such as funerals) within local customs and rituals.

Xiao Kai Men (小开门)

Suona: Lai Zhongcheng
Percussion: Zeng Xianyin
Recorder: Ying Ren

The musical score for "Xiao Kai Men" is presented in three systems. Each system includes staves for the Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The Suona part is written in a single melodic line with various ornaments such as trills (tr) and accents (L). The percussion parts consist of rhythmic patterns for each instrument. The score is numbered 1 through 15 across the three systems.

16 L tr 17 18 19 tr 20 tr tr

Suona

Small Cymbal

Er xing

Drum

21 22 L 23 L L 24 L 25

Suona

Small Cymbal

Er xing

Drum

26 tr 27 tr 28 tr L 29 tr 30

Suona

Small Cymbal

Er xing

Drum

31 tr 32 33 tr 34 35 tr

Suona

Small Cymbal

Er xing

Drum

Figure 96. Music score: Xiao Kai Men
Source: Ying Ren, from fieldwork in 2024



Figure 97. Xiao Kai Men QR Code
Source: Ying Ren, from fieldwork in 2024

3.1.1 Structure form

This piece is structured as a simple ternary form with reprise, set in 4/4 time and consisting of 44 bars, employing the heptatonic Ya Yue mode. From Figure 98, the A section (bars 2-14) comprises four phrases and features the characteristics of Qi (introduction), Cheng (development), Zhuan (transition), and He (resolution). The a

phrase (bars 2-3) serves as the introduction. The a^1 phrase (bars 4-5) is derived from variations of the core notes of the a phrase and functions as the development. The b phrase (bars 6-7) introduces new musical elements, leading to the recurrence of the a^2 phrase in bars 8-9, thus integrating the elements of Qi, Cheng, Zhuan, and He throughout the section. The a^2 phrase expands upon the dotted rhythms of the a phrase in bar 10, culminating in an open-ended conclusion after an additional four bars.

Table 24. Structural analysis of Xiao Kai Men

Simple Ternary Form with Repetition				
I Structure	Prelude	A	B	A^1
Measure Count	1	2-14	15-31	32-44
II Structure		a a^1 b a^2	c c^1 d c^2	a a b a
Bars		2 2 2 7	4 4 4 5	2 2 2 7
Tonality		D Yu--A Jue	D Yu--A Jue	D Yu--A Jue

Source: Ying Ren

The musical score for Xiao Kai Men is presented in three staves. The first staff shows measures 1 to 5, with measures 2-3 labeled as 'Phrase a' and measures 4-5 as 'Phrase a1'. Chord progressions D F C, D E D C, D F C, and D F D are shown below the notes. The second staff shows measures 6 to 10, with measures 6-7 as 'Phrase b' and measures 8-9 as 'Phrase a2'. The third staff shows measures 11 to 15, with measures 12-14 circled in red and labeled as 'Fourth progression'. A red arrow points from measure 12 to 14, and another from measure 13 to 14.

Figure 98. Music score: Xiao Kai Men

Source: Ying Ren

From Figure 99, the B section (bars 15-31) also consists of four phrases and shares the same characteristics of Qi, Cheng, Zhuan, and He. The c phrase (bars 15-19) can be divided into two segments of 2+2 bars, with the first segment further subdivided into two 1+1 bars, while the second segment flows seamlessly. The c^1

phrase (bars 20-23) shares a similar opening to the c phrase but features a different conclusion, with the first segment exhibiting a rising second interval as a melodic variation. The d phrase (bars 24-27) can be divided into two segments of 2+2 bars. The c^2 phrase (bars 28-31) presents a variation of the c^1 phrase, maintaining the same opening but concluding differently.

The musical score for Figure 99 is presented in four staves. The first staff (bars 11-15) shows the end of a phrase and the beginning of 'Phrase c' (bars 15-16), which is enclosed in a red box. The second staff (bars 16-21) shows 'Phrase c1' (bars 20-21) also enclosed in a red box, with a red arrow pointing to its beginning and the text 'Same beginning with Phrase c'. The third staff (bars 22-26) shows 'Phrase d' (bars 24-25) enclosed in a blue dashed box. The fourth staff (bars 27-31) shows 'Phrase c2' (bars 28-29) enclosed in a red box, with a red arrow pointing to its beginning and the text 'Same beginning with Phrase c1'.

Figure 99. Music score: Xiao Kai Men
Source: Ying Ren

The A^1 section (bars 32-44) is a restatement of the A section, categorized as a varied recurrence. (Figure 100)

The musical score for Figure 100 is presented in three staves. The first staff (bars 32-36) shows 'Phrase a' (bars 32-33) and 'Phrase a' (bars 34-35) enclosed in blue dashed boxes, followed by 'Phrase b' (bars 36-37). The second staff (bars 37-40) shows 'Phrase a' (bars 38-39) enclosed in a blue dashed box. The third staff (bars 41-44) shows the continuation of the section, ending with a double bar line.

Figure 100. Music score: Xiao Kai Men
Source: Ying Ren

3.1.2 Melody

Xiao Kai Men, also known as Xiao Bai Men, is a traditional operatic Qupai that is fluid and lively. It primarily features two melodic motifs throughout the piece. The first motif consists of tied notes and syncopated rhythms that break conventional meters, combined with a continuous stepwise melodic progression. The second motif comprises a series of relatively smooth dotted rhythmic melodies (X·X and X·X). Although this piece is structured in three sections, the melodic progressions within each section exhibit typical characteristics of exposition, development, transition, and resolution.



Figure 101. Music score: Xiao Kai Men

Source: Ying Ren

3.1.3 Tonality

From Figure 102 and Table 25, this piece has one flat, indicating the F Gong mode, which can be understood as F major in the Western theoretical system, and the key signature is the same as that of F major. By taking the final note A as the tonic, the heptatonic scale can be listed as: A-B \flat -C-D-E-F-G. In the F Gong system, F serves as the Gong note, from which we can derive: G (Shang note), A (Jue note), C (Zhi note), and D (Yu note). The two altered tones in the scale are B and E, where B is a Bian zhi note a minor second below the Zhi note, and E is a Bian gong note a minor second below the Gong note. According to the theory of ethnic modal systems, this can be classified as the A Jue heptatonic (Ya Yue) mode. Overall, the tonality of the piece is relatively stable, with modulations taking place within the F Gong system: D Yu - A Jue.

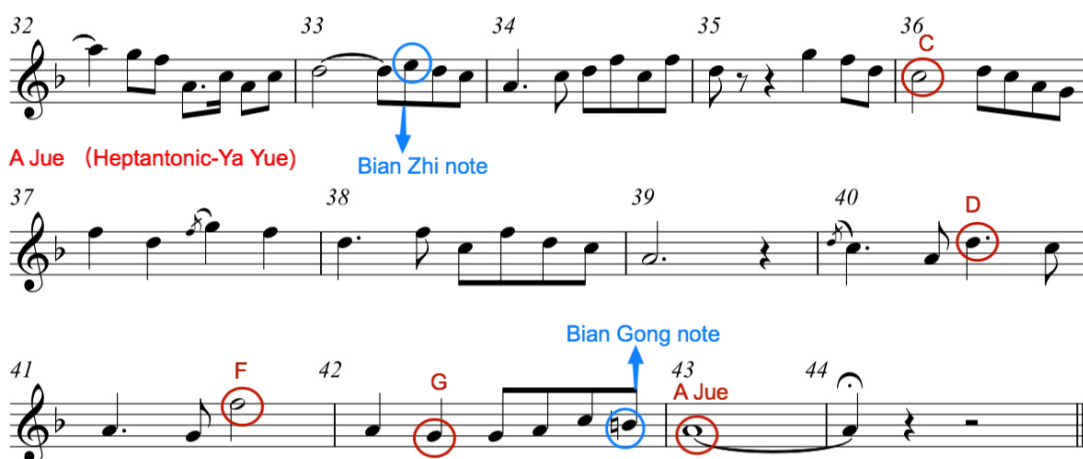


Figure 102. Music score: Xiao Kai Men
Source: Ying Ren

Table 25. Mode analysis of Xiao Kai Men

A Jue Heptatonic (Ya Yue) Mode	
Tonality	D Yu-A Jue
Gong note	F
Tonic	D, A
Altered note	B ♯ (Bian gong), E(Bian zhi)
	D-E-F-G-A-B ♯ -C ↓ A-B ♯ -C-D-E-F-G
Musical scale	

Source: Ying Ren

3.1.4 Rhythm

From Figure 103 and Figure 104, the piece is set in 4/4 time, with a uniform rhythmic structure throughout. The rhythm of the Suona presents two prominent features: first, the use of tied notes that break the regularity of the 4/4 meter, combined with continuous stepwise melodic progression. Second, there are successive dotted rhythms ($X\cdot X$ and $X\cdot X$) in the melody. The small cymbals emphasize the strong beats in each measure, while the Er xing complements the last three beats of the cymbals. The snare drum fills in the upbeat after each downbeat.

Figure 103. Music score: Xiao Kai Men

Source: Ying Ren

Figure 104. Music score: Xiao Kai Men

Source: Ying Ren

3.1.5 Emotion

This piece makes it suitable for a variety of occasions, whether celebrations, gatherings, or other events. In the current performance, the musician incorporates a rich array of trills and "Dian" notes, enhancing the liveliness and expressiveness of the music. In contrast, the use of legato is comparatively limited, while articulations are employed more frequently. The performer primarily aims to emphasize the bright rhythm and vitality of the music.

3.2 Nan Ji Gong

"Nan" refers to the southern region, "Ji" signifies auspiciousness or good fortune, and "Gong" means palace. The transmitter explains that this piece is performed during wedding ceremonies to wish for the newlyweds to reside in a luxurious palace, thus carrying a blessing. Conversely, when played at funerals, it is intended as a prayer for the deceased to ascend to an auspicious palace in the afterlife, similarly conveying a sense of blessing.

Nan Ji Gong (南吉宫)

Suona: Lai Zhongcheng
Percussion: Zeng Xianyin
Recorder: Ying Ren

The musical score is written in 4/4 time and consists of two systems of staves. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The instruments are Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The Suona part features various articulations including trills (tr), accents (L), and slurs. The percussion parts provide a rhythmic accompaniment with specific patterns for the cymbal, er xing, and drum.

Measure 1: Suona (唢呐) starts with a rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 2: Suona has a quarter note C5 with an accent (L), followed by an eighth note D5 and a quarter note E5 with a trill (tr). Measure 3: Suona has a quarter note F5 with a trill (tr), followed by an eighth note G5 and a quarter note A5. Measure 4: Suona has a quarter note B5 with an accent (L), followed by an eighth note C6 and a quarter note D6. Measure 5: Suona has a quarter note E6 with an accent (L), followed by an eighth note F6 and a quarter note G6 with a trill (tr). Measure 6: Suona has a quarter note A6 with a trill (tr), followed by an eighth note B6 and a quarter note C7. Measure 7: Suona has a quarter note D7 with a trill (tr), followed by an eighth note E7 and a quarter note F7. Measure 8: Suona has a quarter note G7 with a trill (tr), followed by an eighth note A7 and a quarter note B7. Measure 9: Suona has a quarter note C8 with a trill (tr), followed by an eighth note D8 and a quarter note E8. Measure 10: Suona has a quarter note F8 with an accent (L), followed by an eighth note G8 and a quarter note A8 with an accent (L).

The image displays a musical score for the piece "Nan Ji Gong". The score is arranged in five systems, each containing four staves: Suona (top), Small Cymbal, Er xing, and Drum (bottom). The key signature is one sharp (F#).

- System 1 (Measures 11-15):** Suona part includes measures 11, 12 (marked 'L'), 13 (marked 'tr'), 14 (marked 'L'), and 15 (marked 'L' and 'tr'). The drum part features a consistent rhythmic pattern of eighth notes.
- System 2 (Measures 16-20):** Suona part includes measures 16 (with a grey square above), 17 (marked 'L'), 18 (marked 'L' and a yellow square above), 19 (marked 'tr'), and 20 (marked 'L').
- System 3 (Measures 21-23):** Suona part includes measures 21 (marked 'L'), 22, and 23 (marked 'L').
- System 4 (Measures 24-27):** Suona part includes measures 24 (marked 'tr'), 25 (marked 'L'), 26 (marked 'tr'), and 27 (marked 'L' and 'tr').

The Small Cymbal, Er xing, and Drum parts provide a steady accompaniment throughout the piece, with the drum part maintaining a consistent eighth-note pattern.

Figure 105. Music score: Nan Ji Gong
Source: Ying Ren, from fieldwork in 2024



Figure 106. Nan Ji Gong QR Code
Source: Ying Ren, from fieldwork in 2024

3.2.1 Structure form

This piece is structured as a simple one-part form, set in 4/4 time with a total of 27 bars, employing a pentatonic mode and exhibiting the characteristics of "introduction," "development," "transformation" and "conclusion." These elements are foundational aspects of traditional Chinese musical structure.

Table 26. Structural analysis of Nan Ji Gong

Simple One-part Form					
I Structure	Prelude	Qi	Cheng	Zhuan	He
Bars	1	8	6	6	6
Tonality	G Gong			D Zhi-E Yu	A Shang-G Gong

Source: Ying Ren

From Figure 107, "Introduction" (Qi) (bars 2-9): The mode is G Gong, consisting of two parts. The first part (bars 2-4) can be divided into two segments of 2+2 bars. The second part (bars 6-9) features variations on the rhythmic patterns of the a phrase, incorporating the retained core notes.

Figure 107. Music score: Nan Ji Gong

Source: Ying Ren

From Figure 108, "Development" (Cheng) (bars 10-15): This section can be divided into two segments of 3+3 bars. The first segment primarily preserves the characteristic eighth notes from the first measure of the introduction, while the second segment develops the core notes from the latter part of the "a" phrase.

Figure 108. Music score: Nan Ji Gong
Source: Ying Ren

From Figure 109, "Transformation" (Zhuan) (bars 16-21): Bars 16-18 introduce relatively new material; however, the material from bars 19-21 bears some similarity to that of bars 7-8.

Figure 109. Music score: Nan Ji Gong
Source: Ying Ren

"Conclusion" (He) (bars 22-27): After a series of modulations, this section returns to the G Gong mode, further expanding and developing the core notes while ensuring that those notes remain throughout. The overall melody of the piece features

a recursive development, characterized by mutual interdependence between various musical elements.

Figure 110. Music score: Nan Ji Gong

Source: Ying Ren

3.2.2 Melody

The melody begins on the tonic pitch, prominently featuring the tonic on strong beats and strong positions, signaling the start of the overall primary melody. It then transitions into a wave-like melodic progression, reaching the highest pitch, g^5 , during the development section, before descending back to the tonic. Throughout the piece, regardless of whether it is the "Qi," "Cheng" or "Zhuan" sections, there are fixed melodic elements integrated into the structure, creating a developmental characteristic of interweaving phrases, where "you are in me, and I am in you".

3.2.3 Tonality

From Table 27 and Figure 111, the tonality of this melody is relatively unified, presenting a pentatonic folk mode with modulations within the same Gong system of the G Gong system: G Gong - D Zhi - E Jue - A Shang, ultimately returning to G Gong. The G Gong system can be viewed as G major. By taking G as the Gong tone, we can derive: G (Gong note), A (Shang note), B (Jue note), D (Zhi note), and E (Yu note). Taking the final note as the tonic indicates that the tonality ultimately settles on the G Gong mode. However, during the development section, there are frequent modulations, particularly towards the dominant key, which not only introduces different materials but also adds distinctive tonal characteristics. Finally, after experiencing numerous modulations, the tonal system returns to G Gong, ensuring that the melody maintains tonal unity from beginning to end.

Table 27. Mode analysis of Nan Ji Gong

G Gong Pentatonic Mode				
Phrase	Qi (bars 2-9)	Cheng (bars 10-15)	Zhuan (bars 16-21)	He (bars 22-27)
Tonality	G Gong		D Zhi-E Yu	A Shang-G Gong
Gong note	G			
Tonic	G		D, E	A, G
Musical Scale	Qi&Cheng:	G(Gong)-A(Shang)-B(Jue)-D(Zhi)-E(Yu)		
	Zhuan:	D(Zhi)-E(Yu)-G(Gong)-A(Shang)-B(Jue) E(Yu)-G(Gong)-A(Shang)-B(Jue)-D(Zhi)		
	He:	A(Shang)-B(Jue)-D(Zhi)-E(Yu)-G(Gong) G(Gong)-A(Shang)-B(Jue)-D(Zhi)-E(Yu)		

Source: Ying Ren

G Gong Mode Phrase Qi (mode scale: G-A-B-D-E)

1 2 3 4 5 6

Gong note

7 8 9 G Gong

Phrase Cheng (mode scale: G-A-B-D-E)

10 11

12 13 14 15 G Gong

Phrase Zhuan

16 17 D Zhi

Mode scale: D-E-G-A-B

18 19 20 E Yu

Phrase He

22

23 A Shang 24

25 26 27 G Gong

Mode scale: A-B-D-E-G

Mode scale: G-A-B-D-E

Figure 111. Music score: Nan Ji Gong

Source: Ying Ren

3.2.4 Rhythm

From Figure 112, the entire piece maintains a unified meter, based on 4/4 time. The rhythm of the Suona exhibits two prominent features: first, the incorporation of tied notes that break the regularity of the 4/4 meter, combined with continuous stepwise melodic progression. Second, there are dotted rhythms (X·X) along with a series of eighth notes. The small cymbals emphasize the strong beats in each measure, while the Er xing provides complementary rhythm in the last three beats of the small cymbals. The drum fills in the upbeat after each downbeat.

Figure 112. Music score: Nan Ji Gong

Source: Ying Ren

3.2.5 Emotion

This serves as a versatile composition suitable for performance in a variety of contexts. The current rendition exudes a formal and serious emotion, incorporating trills atop long and legato notes to create a solemn and dignified atmosphere. The performer notes that if one wishes to express a deeper sense of sadness, it is possible to appropriately adjust and emphasize the long and legato notes, thereby conveying a sense of grandeur and intensity. This variation not only enriches the emotional depth of the music but also allows for precise emotional expression tailored to each

occasion, effectively conveying the profound feelings the performer intends, whether in the joy of celebrations or in moments of sorrow.

Summary

1. Musical characteristics

1.1 Structure form

The musical form is relatively simple, employing one-part, binary, or ternary structures, which aligns with the gradual simplification characteristic of local wedding and funeral ceremonies. The brevity of the piece structure facilitates repetition or variation, with each piece typically performed in a cyclic manner without interruption until the conclusion. This repetition not only enhances the emotional impact of the music but also provides performers with space for improvisation and the expression of their personal style. The beginning of each piece usually features a short introduction led by percussion instruments, with the Suona typically entering from the second bar. The ending of each composition is marked by a sustained note, often extending across bars, played by the Suona, creating a sense of gradual closure. There are no introductory pieces or transitional interludes; the main theme is presented directly. This straightforward format aligns with the local people's forthright and genuine nature, reflecting the spontaneity and freedom characteristic of Han Suona music performances in Tongsi Town.

1.2 Melody

Suona music from Tongsi Town exhibits distinct characteristics such as exposition, development, transition, and cadential closure, as well as call-and-response and thematic transformation. These formal patterns not only enhance the expressiveness of the music but also lend greater structure and logic to the compositions, facilitating understanding and retention for both performers and listeners.

1.3 Tonality

The music is based on Chinese modal scales, incorporating pentatonic, hexatonic, and heptatonic modes. Within the hexatonic scale, the Bian gong note primarily appears as passing tones rather than as principal melodic notes, serving a supportive role, while the main structure remains rooted in the pentatonic scale. The

heptatonic scale introduces Bian zhi and Bian gong notes, offering a richer melodic range compared to the pentatonic scale. The rhythm of the heptatonic (Ya yue) is relatively steady, and the melodies are lyrical and flowing, imparting a solemn and harmonious feel. In terms of tonality, Suona pieces encompass all modes, including Gong, Shang, Jue, Zhi, and Yu, making it exceptionally diverse. All compositions feature modulation, although they remain within the same Gong system, resulting in a generally smooth progression.

1.4 Rhythm

The compositions are presented in 4/4 time, featuring a rhythmic structure characterized by a combination of "tight and relaxed" elements. The Suona melodic line employs a mix of even quarter notes, eighth notes, syncopations, and dotted rhythms, with extensive use of cross-bar articulations and sustained notes. This is accompanied by sparse rhythmic density from the small cymbals, steady patterns from the Er xing, and the combination of eighth-note, quarter-note, syncopated, and dotted rhythmic patterns in the drums, highlighting the diversity and flexibility of the rhythm.

1.5 Emotion

With the simplification of the ritual process, emotional expression has shifted from solemnity to primarily enhancing the emotional atmosphere, providing emotional value and entertainment, making empathy with others particularly important. Typically, wedding pieces convey feelings of joy and happiness, while funeral music expresses sorrow and grief. The emotional content of generic pieces is dictated by the performance context, but these expressions are not fixed. Locally, the traditions of "ku jia 哭嫁" (crying weddings) and "xi sang 喜丧" (joyous funerals) are still preserved. "Ku jia" refers to the bride's expression of reluctance and sadness upon leaving her parents during the wedding, a sentiment vividly captured in the traditional Suona piece known as Li Niang Diao (Leaving the Mother Tune). "Xi sang" indicates that although the deceased has passed, they do not wish for the living to mourn, but instead hope that friends and family celebrate their journey to heaven. Thus, wedding music can also express sorrowful emotions, while funeral pieces can convey feelings of joy.

Table 28. Summary table about musical characteristics

Musical characteristics	Suona Traditional Repertoires
Vertical structure	Suona + Percussion; Suona + Suona
Functions	Wedding, Funeral, General
Tone type	Traditional tune phrases, Folk melodies
Structure	Simple One-part Form, Simple Binary Form, Simple Ternary Form
Melody	The music is generally stable with little variation, featuring a relatively fixed melodic line. It incorporates elements such as introduction, development, transition and conclusion (Qi, Cheng, Zhuan, He), as well as call-and-response patterns, expansion and variations of the beginning and ending phrases
Mode	Ethnic Pentatonic, Ethnic Hexatonic, Ethnic Heptatonic
Rhythm	4/4 Time, Syncopation, Dotted rhythm, Tied notes across measures, Even eighth rhythm, Quarter rhythm
Expression	It is more focused on creating an atmosphere and providing emotional resonance; the formality and sense of ritual have diminished
Transmission	Oral transmission, no notation

Source: Ying Ren

2. Comparison and contrast

Suona music in Tongsi Town exhibits clear commonalities across wedding, funeral, and generic pieces, including musical instrument usage, musical structure, and emotional expression. However, in specific pieces and the conveyance of emotions, each category of work displays distinct characteristics, reflecting the needs of different social occasions and cultural backgrounds. Consequently, the musical works create a certain contrast in form and content, making Suona music in Tongsi Town more diverse and rich.

2.1 Commonalities

(1) Cultural background and heritage

As a form of local folk music, Suona music in Tongsi Town carries the region's culture, customs, and history, featuring similar cultural and emotional expressions. Consequently, all three types of music demonstrate strong characteristics of local cultural transmission. Suona music serves not only as entertainment but also as a medium for cultural expression and historical legacy.

(2) Musical performance style

Whether in weddings, funerals, or other occasions, Suona music from Tongsi Town typically employs similar musical performance styles. For example, it often combines Suona melodies with percussion rhythms, creating a distinctive musical style.

(3) Emotional resonance

These musical works are rich in local characteristics and emotional content, capable of evoking specific emotional responses that reflect the psychological states and cultural identities of people in different contexts.

(4) Instrument usage

In various settings, the Suona serves as the primary musical instrument. Its penetrating tone and expressive capacity enable it to play a crucial role in musical performances across different occasions.

2.2 Differences

The differences arise from the varying functional purposes, which result in different contextual settings and emotional expressions in the music.

(1) Wedding repertoire

Wedding pieces are exclusively used in wedding ceremonies, characterized by a lively and enthusiastic musical mood and bright melodies that reflect the celebratory atmosphere. These compositions not only express heartfelt wishes for the couple's happiness but also encapsulate hopes for a joyful future together. In special circumstances, wedding pieces may also convey feelings of reluctance and sadness, especially during moments like the bride's departure from her parents, highlighting the affection for her family and the bittersweet nature of farewell.

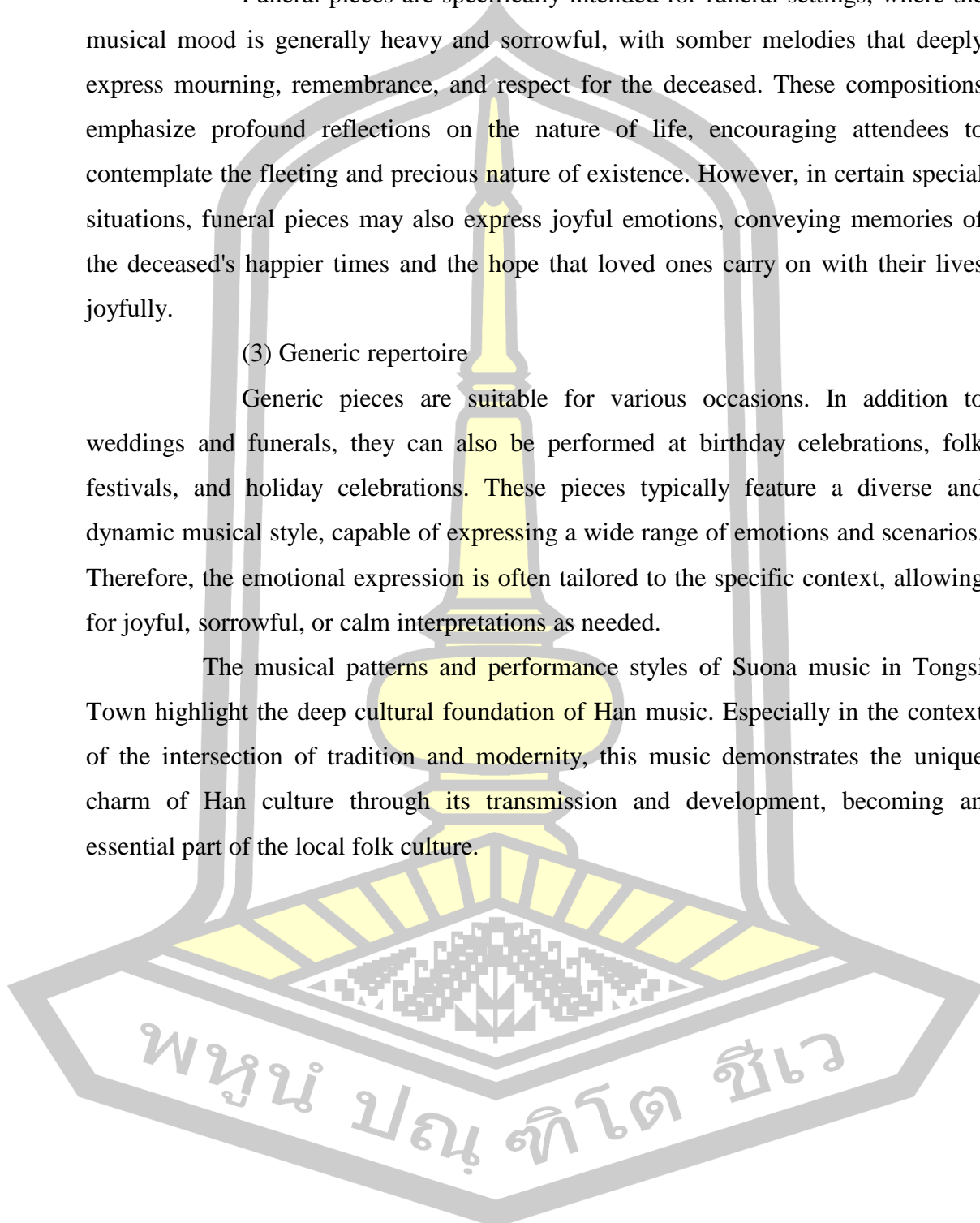
(2) Funeral repertoire

Funeral pieces are specifically intended for funeral settings, where the musical mood is generally heavy and sorrowful, with somber melodies that deeply express mourning, remembrance, and respect for the deceased. These compositions emphasize profound reflections on the nature of life, encouraging attendees to contemplate the fleeting and precious nature of existence. However, in certain special situations, funeral pieces may also express joyful emotions, conveying memories of the deceased's happier times and the hope that loved ones carry on with their lives joyfully.

(3) Generic repertoire

Generic pieces are suitable for various occasions. In addition to weddings and funerals, they can also be performed at birthday celebrations, folk festivals, and holiday celebrations. These pieces typically feature a diverse and dynamic musical style, capable of expressing a wide range of emotions and scenarios. Therefore, the emotional expression is often tailored to the specific context, allowing for joyful, sorrowful, or calm interpretations as needed.

The musical patterns and performance styles of Suona music in Tongsi Town highlight the deep cultural foundation of Han music. Especially in the context of the intersection of tradition and modernity, this music demonstrates the unique charm of Han culture through its transmission and development, becoming an essential part of the local folk culture.



CHAPTER VI

The Guidelines for the Preservation of Suona Music in Tongsi Town, Sichuan Province, China

This chapter focuses on the preservation guidelines for Suona music of the Han nationality in Tongsi Town, discussing the following points:

1. Guidelines for Local Government Preservation
2. Guidelines for Local Schools Preservation
3. Guidelines for Local Residents Preservation

The Suona, as a traditional folk musical instrument and a form of local folk art in Tongsi Town, holds a significant position within Chinese folk culture, encompassing multiple values.

(1) Historical value: Suona music has deep cultural roots in the history of Tongsi Town, reflecting local historical changes and developments. As a traditional musical instrument, the Suona's performance can be traced back hundreds of years, witnessing the evolution of geographical environments, social customs, and ethnic cultures. Each inherited Suona piece is not just a musical expression but also a carrier of historical stories and lifestyles. Through the study and transmission of Suona music, future generations can understand the beliefs, values, and life wisdom of their ancestors, providing important foundations for the continuation and development of local culture. Additionally, the historical significance of the Suona highlights its important role in local cultural identity and the construction of community identity, representing a region's collective memory.

(2) Social value: The social functions of Suona music in Tongsi Town manifest in enhancing community cohesion and promoting emotional exchanges. During significant events such as weddings, funerals, and festivals, Suona performances act as catalysts for community members to gather and interact. It not only creates a lively or solemn atmosphere but also helps people share emotions through music, fostering connections and understanding among neighbors. The presence of Suona music enables individuals to better identify with and belong to

local culture, forming a strong collective consciousness. Furthermore, the Suona also plays a role in education and transmission; through learning and nurturing the younger generation, it fosters their recognition of traditional culture and ethical values, thereby strengthening the moral foundation of society.

(3) Artistic value: Artistically, Suona music in Tongsi Town showcases unique aesthetic characteristics and expressiveness. The bright and powerful timbre of the Suona can convey a wide range of emotions and subtle tonal variations. The performance techniques involve not only tonal control but also complex fingering and rhythmic mastery, demonstrating the artistic cultivation and skills of the performer. Moreover, Suona pieces often contain rich cultural connotations, reflecting the lifestyles, aesthetic values, and emotional expressions of the Han people. The diversity and innovative nature of the art allow Suona music to continually adapt to changing times and find a new balance between tradition and modernity.

Given the historical, social, and artistic significance of Suona music, this traditional music is not only a vehicle for cultural expression but also an important symbol of local identity and social connection. The Suona music in Tongshi Town, as a local art form, deeply reflects the collective memory and cultural values of the community. Therefore, preserving the Suona music culture has become especially important.

1. Guidelines for Local Government Preservation

1.1 Promulgated policies

The Zigong Municipal Government, in accordance with the "Law of the People's Republic of China on Intangible Cultural Heritage" and the "Regulations on Intangible Cultural Heritage of Sichuan Province," as well as the recently issued "Opinions on the Implementation of the Project for the transmission and Development of Excellent Chinese Traditional Culture" by the Central Committee and the State Council, attaches great importance to the transmission and preservation of Suona in Tongsi Town. They have introduced relevant policies for encouragement. In July 2017, the Zigong Municipal Bureau of Culture, Radio, Television and News Publishing issued the "Notice on Strengthening the preservation of Intangible Cultural Heritage." The Zigong Municipal Government announced Suona music of the Han

nationality in Tongsi Town as the second batch of municipal intangible cultural heritage through document No. 19 (2008). Specific protective bars and plans include:

1.1.1 A survey of the Suona performers and troupe conditions in the surrounding towns

In order to comprehensively understand the current state of Suona transmission in Tongsi Town, the municipal government organized relevant departments to conduct a detailed survey of the Suona performers and performance teams in surrounding Townships. This work not only helped to confirm the number and distribution of existing Suona artists but also laid the foundation for formulating more precise preservation plans. Based on the survey results, feasible preservation plans will be developed to ensure the sustainable transmission of traditional Suona art.

1.1.2 Allocation of special funds from local finances

The municipal and county governments have attached great importance to the preservation of Suona music in Tongsi Town, particularly in terms of financial support. The local finance department has earmarked a specific amount of funding for related preservation efforts. These funds will be used for training art transmitters, organizing activities, and purchasing equipment, ensuring the smooth progress of the transmission work.



Figure 113. Suona transmitters exchanging skills

Source: Fushun County Cultural Center

Figure 113 shows the representative transmitters of the Han Suona in Tongsi Town organized by the County Cultural Center to exchange Suona skills with local folk Suona artists, share experiences and promote the healthy competition and development of Suona culture in the local area. The local cultural department

supervises representative transmitters to carry out transmission activities, aiming to ensure that the Han Suona music in Tongsi Town is transmitted from generation to generation.

1.1.3 Hosting performance activities about Suona music in Tongsi Town

To raise social awareness and recognition of Suona music in Tongsi Town, the municipal government has timely organized multiple Suona performance activities. These events not only showcase the artistic charm of traditional Suona but also attract a large audience. Meanwhile, the Suona music in Tongsi Town about performance team actively participates in the "Chengdu International Intangible Cultural Heritage Festival" and "Natural and Cultural Heritage Day" events etc., providing a platform for expanding the influence of Suona culture. During these activities, the government also provided necessary support such as instruments and costumes to the performing teams, helping them enhance the quality of their performances.



Figure 114. Suona players from Tongsi Town participated performance activities

Source: Fushun County Cultural Center

Figure 114 shows the performance of the Suona transmitters from Tongsi Town and local folk Suona artists at the opening ceremony of the 11th Sichuan Provincial Games in 2010, held at the Zigong Sports Center. This performance called for dozens of Suona players to perform, and the formation was very large.



Figure 115. Suona players from Tongsi Town participated performance activities
Source: Fushun County Cultural Center

Figure 115 shows the fourth generation of Suona transmitters from Tongsi Town leading local Suona players to participate in the 2017 "Intangible Cultural Heritage" promotion and exhibition event in Zigong City, promoting the Suona music culture of Tongsi Town to citizens, calling on people to protect and inherit intangible cultural heritage, and demonstrating their wisdom in life.



Figure 116. Suona players from Tongsi Town participated performance activities
Source: Fushun County Cultural Center

Figure 116 displays the joint participation of Suona transmitters and local folk players during the 2021 Natural and Cultural Heritage Day. Since 2016, China has celebrated the second Saturday of June as "Natural and Cultural Heritage Day" to foster an atmosphere for preserving cultural heritage and raising public awareness. As part of Sichuan Province's intangible cultural heritage, the Suona music of Han nationality from Tongsi Town performed at the Zigong venue under the leadership of

Lai Zhongcheng. This collaboration allowed citizens to experience the charm of intangible cultural heritage music.

1.1.4 Cataloging and database improvement

The Municipal Bureau of Culture has also begun working on cataloging Suona music in Tongsi Town, striving to establish a comprehensive database. This initiative aims to comprehensively record and organize important information such as Suona repertoires, performance styles and transmitter details, providing a substantial foundation for further research and preservation in the future.



Figure 117. Suona players participated in documentary filming

Source: Fushun County Cultural Center

Figure 117 shows to preserve the Han Chinese Suona music culture in Tongsi Town, representative transmitters and Suona players participated in the filming of relevant documentaries. The filming location is "Shi hai lu" Stone Workshop in Tongsi Town, which was built in 1884 A.D. and is a representative attraction of Tongsi Town.

1.1.5 Establishing a heritage preservation fund and transmission base

To better ensure the long-term transmission of Suona music in Tongsi Town, the municipal government is gradually working on establishing a Suona Heritage preservation Fund to provide financial support for related activities. In addition, a transmission base has been set up at Tongsi Primary School to provide a place for the younger generation to learn and inherit the art of Suona music in Tongsi Town. This approach not only enhances students' awareness and understanding of traditional culture but also injects fresh blood into the transmission of Suona art.



Figure 118. Suona transmitters from Tongsi Town participated in the community practice experience activities

Source: Fushun County Cultural Center

Figure 118 shows Lai Zhongcheng, the fourth generation transmitter of the Han Suona in Tongsi Town, conducting the 8th International Intangible Cultural Heritage Festival community practice experience activity at the Tongsi Primary School practice base. In addition to some public activities, Lai Zhongcheng also regularly teaches and exchanges Suona skills at primary school.

Through the implementation of the above measures, Zigong City is continually making progress in the transmission and preservation of the Suona music in Tongsi Town, an intangible cultural heritage, laying a solid foundation for its sustainable development.

1.2 Allocated funds

1.2.1 Investment in preservation and transmission funding

To effectively support the preservation work of Suona music in Tongsi Town, the local government has invested over 100,000 yuan in preservation and transmission funding. This funding is primarily used for purchasing Suona instruments, costumes, and other materials required for performances, enhancing the professionalism and standardization of the transmission activities. Additionally, over the past five years, the government has provided living allowances totaling over 10,000 yuan to representative transmitters, aiming to alleviate their financial burden and incentivize them to continue their involvement in the transmission and teaching of Suona art.

1.2.2 Investment in cataloging and project database

To further promote the preservation of Suona music in Tongsi Town, the government has invested a total of 100,000 yuan in cataloging and improving the project database. These funds are used to organize and record relevant information about Suona, including the classification of music, technical requirements for performances and the personal details of transmitters. Additionally, funding has supported relevant art appreciation activities to deeply explore and collect more Suona music resources, providing substantial data support for preservation and transmission efforts.

1.2.3 Establishment of a transmission base at Tongsi Primary School

The cultural department has invested over 30,000 yuan to establish a transmission base at Tongsi Primary School. This base not only provides students with a space to learn Suona but also conducts a variety of transmission activities, such as course instruction, instrument performance and performance training. Through this base, the younger generation can effectively engage with and learn this traditional art, enhancing their cultural identity and awareness of transmission.

1.2.4 Special funding for representative transmitters

The Zigong Municipal Bureau of Culture, Radio, Television and Press and Publication provides an annual special heritage transmission fund of 1,000 yuan each to representative transmitters Wang Daqi and Lai Houchao. This financial support not only reflects the government's recognition and importance placed on these transmitters but also encourages them to continue dedicating themselves to the teaching and promotion of Suona art. These funds can be used for personal artistic creation, participation in various training and transmission exchange activities, thereby further enhancing their professionalism and influence.

Through the above financial investments, Zigong City is continually increasing efforts in the preservation and transmission of Suona music in Tongsi Town, ensuring that this precious intangible cultural heritage can be better preserved and promoted.

1.3 Future preservation plan

The government's guidance on the future preservation of Suona music in Tongshi Town is significant and can be reflected in the following aspects:

1.3.1 Publication and research

By publishing monographs on folk Suona music and conducting specialized research, the government encourages the academic community to explore this traditional art form in depth. This helps to accumulate and disseminate theoretical knowledge. Additionally, increasing training efforts can improve the skills of performers, ensuring high-quality transmission of Suona traditions.

1.3.2 Establishment of a thematic exhibition hall

By collecting audiovisual materials and physical artifacts and constructing a "Suona Music in Tongsi Town" exhibition hall, the government can provide the public with an intuitive cultural experience. This not only helps to protect and showcase local cultural heritage but also increases public awareness and interest in Suona music, promoting cultural tourism.

1.3.3 Community engagement

Enhancing community participation and guiding residents to actively engage in Suona preservation can create a positive cultural atmosphere and enhance community cohesion. By raising awareness and providing training, the public's cultural consciousness will be improved, making the protection of Suona culture a shared responsibility of the entire society.

1.3.4 Training of transmitters

Encouraging transmitters to take on apprentices and conduct training activities not only maintains the continuity of traditional skills but also cultivates a new generation of Suona performers. This intentional transmission mechanism will ensure the ongoing development of Suona music in the future.

1.3.5 In-depth data collection

Delving into and organizing relevant evidence and supplementary materials about Suona music, as well as enriching historical records, will provide a solid data foundation for the research and preservation of Suona culture. This scientific and standardized preservation approach will confirm and promote the importance of Suona music in terms of history and culture.

In summary, these guiding opinions help implement effective measures for the preservation of Suona music through a multi-faceted approach, revitalizing it in modern society and further highlighting the unique charm of local culture.

Table 29. Summary Table

Guidelines	Specific Implementation	Description Purpose
Preservation Promulgated policies	Implementation of Suona preservation based on the "Law of the People's Republic of China on Intangible Cultural Heritage," "Sichuan Province Intangible Cultural Heritage Regulations," and related policy documents.	Establish a legal framework to ensure the legal preservation of local cultural heritage.
Policy documents	"Notice on Strengthening the preservation of Intangible Cultural Heritage" issued by Zigong City Bureau of Culture, Radio, Film, TV, and News.	Provide clear guidance for preservation work and promote policy implementation.
Inclusion in the list	In 2008, Suona in Tongsi Town was included in the second batch of city-level intangible cultural heritage list, highlighting its importance in local culture. In 2018, it was included in the provincial-level intangible cultural heritage list.	Increase social awareness and preservation of the Suona art.
Survey and evaluation	Conduct detailed surveys of Suona performers in surrounding towns to understand the current status of transmission and formulate feasible preservation plans.	Ensure the specificity and effectiveness of preservation plans and promote continuous transmission.
Financial investment	Local government allocates special funds for training art transmitters, organizing activities, and purchasing equipment to ensure smooth continuation of transmission work.	Provide necessary resources to ensure effective execution of transmission work
Exhibition activities	Organize multiple Tongsi Town Suona performances, increase social attention and awareness, and participate in the "Chengdu	Enhance public participation and cultural identity, increase the

	International Intangible Cultural Heritage Festival" and "Natural and Cultural Heritage Day" exhibitions.	influence of Suona art.
Cataloging and archiving	The City Cultural Bureau establishes a professional database recording Suona repertoires, playing methods, and transmitter information for future research and preservation.	Provide detailed evidence for future preservation research and promote systematic management of information.
Transmission preservation fund establishment	Gradually establish the " Tongsi Suona" transmission preservation Fund to provide economic support for related activities and establish a transmission base at Tongsi Primary School to promote young generation's learning of Suona art.	Ensure the sustainability of transmission activities and enhance the younger generation's recognition and love for traditional culture.
Develop a future preservation plan	Professional publication and research, establishing a thematic exhibition hall, enhancing community participation awareness, encouraging transmitters to take on apprentices and conduct training activities, and continuing to delve into data.	Comprehensively promote the sustainable development of subsequent preservation.

Made by: Ying Ren

2. Guidelines for Local Schools Preservation

Suona music of the Han nationality in Tongsi Town, as an intangible cultural heritage (ICH), carries important memories of ethnic culture and reflects unique customs related to production, daily life, and the distinctive cultural background of the ethnic group. Schools, as primary platforms for cultural and artistic education, play a crucial role in the preservation and transmission of intangible cultural heritage.

Currently, there are six primary schools in Tongsi Town and the local government has established a transmission base at one of them. This school was originally named "Tongsi Primary School" and is now renamed as "Fushun County

Tongsi Town Nine-Year School," consisting of Tongsi Primary School and Tongsi Middle School. The school was founded in 1906 and has a long history of education. Among them, Tongsi Primary School has a Suona transmission base and Suona club. It was established as an "specialty art school" at the county level in 2017. According to the researcher's field survey, Tongsi Primary School offers Suona courses for students in grades 4, 5 and 6, with classes scheduled approximately once a week, taught by professional Suona instructors; transmitter also regularly visit the primary school to teach. Additionally, the government encourages transmitter to take on apprentices and conduct training activities. Although Tongsi Middle School does not offer Suona courses, it has a Suona club, and students can voluntarily participate in related activities. Currently, the Suona courses are limited to Tongsi Primary School and do not extend to other local primary schools, middle schools, high schools or universities.



Figure 119. Fushun County Tongsi Town Nine-Year School (Tongsi Primary School)

Source: Ying Ren, from fieldwork in 2024

Tongsi Primary School has implemented the following policies and bars for the preservation of local Suona culture:

2.1 Curriculum integration

Tongsi Primary School has incorporated a dedicated module for Suona learning within its music curriculum. Professional Suona instructors are hired to teach

students systematically about the history, cultural background, basic techniques and performance skills of the Suona.

(1) Teaching theme: The course focuses on the intangible cultural heritage of Suona music from Tongsi Town, including a module on cultural knowledge and a module on Suona performance techniques.

(2) Teaching content: The course includes the history and cultural background of Suona, basic techniques and performance skills, as well as appreciation and performance of Suona music.

(3) Teaching purpose: To help students understand the historical and cultural significance of Suona, enhance their sense of identity with local traditional culture, understand the emotional expression in Suona music, and inspire their love for and awareness of the transmission of local culture.

2.2 Campus activities

The school organizes Suona performances during campus cultural festivals, concerts or other events, providing students with a platform to showcase their learning achievements. This approach helps to motivate and enhance students' enthusiasm for learning.

2.2.1 Purpose

The campus activities aim to organize Suona performances, providing students with a platform to showcase their learning outcomes and practice their skills, with the primary focus on preservation and transmitting Suona culture. This helps to ignite their interest and passion for traditional culture while enhancing their motivation and sense of participation.

2.2.2 Significance

(1) Protection and transmission: By organizing Suona performance showcases, these activities not only enhance students' understanding and awareness of this intangible cultural heritage but also effectively promote the preservation and transmission of Suona culture through practical performance.

(2) Enhancement of cultural identity: Students participating in campus activities can experience the charm of local traditional culture in practice, which

strengthens their sense of identity with their cultural roots—a foundation for the ongoing sustainability of Suona culture.

(3) Promotion of practical learning: The activities provide hands-on opportunities for students to learn and master techniques in playing, deepening their emotional connection to Suona music and understanding of its cultural significance, thereby encouraging them to preserve and transmit this art form consciously.

(4) Strengthening community integration: Through campus activities, not only is interaction between schools, families, and communities promoted, but a wide platform for the transmission of Suona culture is also created, increasing public recognition and appreciation of this traditional art, thus enhancing societal support for its preservation.

In summary, campus activities strengthen children's learning and transmission of Suona culture through diverse forms, ensuring that this valuable cultural heritage continues to be passed down and developed in the new generation while contributing significantly to the preservation of Suona music culture.

2.3 Collaboration with local experts

Tongsi Primary School collaborates with Suona intangible cultural heritage transmitters. These transmitters regularly visit the school to provide training and workshops for students, offering practical learning experiences. Additionally, transmitters engage in skill exchanges with the school's teachers, fostering mutual enhancement and progress.

2.3.1 Purpose

By collaborating with Suona intangible cultural heritage transmitters, Tongsi Primary School aims to provide students with professional training and practical learning opportunities to enhance their understanding and mastery of Suona culture, thereby effectively protecting and transmitting this traditional art form.

2.3.2 Significance

(1) Preservation and transmission: This collaboration offers students direct access to learn Suona performance techniques, enabling them to master traditional skills that effectively preserve and continue the essence and value of Suona culture.

(2) Deepened understanding of cultural connotation: Students engage in Suona performances through practical experiences, which deepens their understanding of Suona culture, helps preserve the core connotations and historical context of this traditional art, and enhances their sense of identity with local culture.

(3) Enhancing teacher professional development: The skill exchange between transmitters and teachers enhances the teachers' professional abilities, allowing them to impart more effective teaching methods, thus promoting and protecting the widespread dissemination of Suona culture.

(4) Cultivating a new generation of transmitters: Through professional training and learning, students are likely to become the new generation of transmitters of Suona culture, ensuring the future survival and development of this traditional art form and laying a foundation for its ongoing protection.

In summary, this collaborative model establishes a solid foundation for protecting Suona culture and ensures its continuation among the new generation. However, a questionnaire of 20 Suona students from Tongsi Primary School highlights issues. Despite the introduction of Suona education, challenges persist in cultural identity and career planning. Many students have limited interest in traditional repertoires, with learning motivation potentially influenced by parental attitudes. To support Suona's long-term development, it's crucial to enhance cultural awareness and find integration and balance amid modernization to boost appeal and career prospects. Moreover, increasing parental awareness of Suona's value will garner better family support.



Figure 120. The transmitter teaches students at Tongsi Primary School

Source: Fushun County Cultural Center

Figure 120 shows Lai Zhongcheng, the fourth generation transmitter of the Han Chinese Suona in Tongsi Town, teaching Suona skills at the Tongsi Primary School transmission base. As a provincial-level transmitter of intangible cultural heritage, Lai Zhongcheng regularly visits the transmission base to teach and exchange Suona skills for students in grades 4-6. And when there are related activities, Lai Zhongcheng will also organize and rehearse to help promote the transmission of Suona music culture.

Table 30. Summary Table

Name	School Level	Grade Levels	Guidelines for Preservation	Specific Content
Fushun County Tongsi Town Nine-Year School	Tongsi Primary School	4-6	Suona music courses	Set up learning modules for Suona culture and Suona playing techniques
			Campus activities	Organize various performances and exchange activities
			Collaboration with local experts	Regular classes and skill exchanges
	Tongsi Middle School	7-9	Campus activities	Organize various performances and exchange activities

Source: Ying Ren, from fieldwork in 2024

3. Guidelines for Local Residents Preservation

In the field investigation, the researcher primarily interviewed the Director of the Zigong Municipal Bureau of Culture and Tourism, the Director of the Zigong Cultural Center, the Director of the Fu Shun County Cultural Center, a professor from the Suona program at Sichuan Conservatory of Music, the transmitters of Suona in Tongsi Town, Suona players from Tongsi Town, Suona teachers from Tongsi Town and Villagers from Laozhai Village. Using them as samples, relevant preservation recommendations were consolidated. Regarding the transmission and preservation of

Han nationality Suona music in the Tongsi Town, key informants provided the following specific responses:

(1) Jiang Bo (Interviewed, July 2023), the director of the Zigong Municipal Bureau of Culture and Tourism, believes that organizing local volunteers to participate in the transmission of Suona skills and encouraging young people to learn and transmit this art form is a fundamental and important task. In the process of cultural transmission, volunteers can serve as vital links; they can not only learn the performance techniques of the Suona through practice but also cultivate a love for traditional culture by participating in promotional activities. Therefore, a volunteer training mechanism should be established, offering a series of attractive activities and lectures to help young people gain a deeper understanding of the charm and cultural significance of Suona music.

Additionally, it is important to increase the performance fees related to Suona artistic exhibitions and activities. This is one of the effective ways to promote the development of Suona art. Raising performance fees will not only attract more professional Suona players to participate in public performances but also enhance the overall quality of Suona performances.

At the policy level, it is recommended that local governments formulate specialized policies for the preservation of traditional arts, with a focus on the transmission and development of Suona. Through legislation, research projects, and support for surveys, the historical background, characteristics, and developmental potential of Suona music in the Tongsi Town can be explored, leading to the formulation of practical preservation bars that would highlight and promote local cultural tourism. Moreover, enhancing the awareness of Suona music across various sectors of society is an effective method for improving its transmission and preservation.

(2) Tong Shiyong (Interviewed, July 2023), the director of the Zigong Cultural Center, believes in enhancing the cultural literacy of Suona transmitters and players. Cultural preservation and transmission is not just about the continuation of skills; it also involves the communication of cultural connotations and values. Therefore, further education for transmitters is especially important. By improving their cultural

literacy, they will be better able to understand and interpret the history and culture behind Suona music, making them more engaging in performances and teaching.

Additionally, the use of modern social media is an important way to broaden the channels for disseminating Suona music. With the development of internet technology, social media has become an indispensable platform for promotion and interaction. By creating social media accounts related to Suona music and publishing short videos, live performances, and instructional videos, it is possible to significantly enhance external understanding and interaction. Such approaches not only attract more attention from young people but also help build a broad community of Suona enthusiasts, creating a guiding public opinion atmosphere.

(3) Xu Yucai (Interviewed, December 2023), the director of the Fu Shun Cultural Center, believes that from a long-term development perspective, the Suona of the Han nationality in Tongsi Town needs to improve its rigor and artistic quality. This is a crucial aspect to ensure the quality of this art form. The rigor of art is reflected not only in technical performance but also in the expressiveness and understanding of the music. Therefore, he suggests organizing specialized training and assessment activities, inviting industry experts to provide guidance and enhance Suona performance skills and expressiveness, ensuring that it can attract a broader audience.

He also pointed out the survival issue of Suona skills, questioning whether future artists can rely on this skill for their livelihood, which is indeed a matter worthy of reflection. Consequently, Director Xu advocates for increased government and official funding for the transmission of Suona music to support its sustainable development. This includes upgrading equipment, organizing events, and promoting youth art education, thereby expanding the exhibition platforms to enhance the attractiveness of Suona transmission. Additionally, he suggests innovatively developing related products, such as Suona-derived cultural merchandise, to achieve economic benefits.

(4) Zheng Jiexiu (Interviewed, December 2023), a professor of Suona at Sichuan Conservatory of Music, believes that the primary step in protecting and developing Han nationality Suona music is to conduct thorough research and documentation. This includes comprehensive field studies of traditional Suona music

in the Tongsi Town, collecting information on the history of local music, performance techniques, traditional repertoire, and its social functions within the community. Recording the survey results and establishing a comprehensive database can help future transmitters better understand and learn this art form.

Furthermore, by combining audio and video recording technologies, the original state of live performances can be preserved, allowing future performers and researchers to gain inspiration and guidance even in the absence of direct learning opportunities. This approach ensures that the diversity and richness of Suona music are preserved, laying a solid foundation for future research and transmission.

Of course, modern technological means allow Suona music to reach a wider audience. The powerful influence of the internet and social media can be utilized to create and share instructional videos, performance recordings, and related cultural stories about Suona music. Platforms like YouTube and Douyin can not only attract the attention of young people but also establish an online community of enthusiasts. Regularly updating content can enhance audience engagement and awareness of the value of this music. At the same time, by integrating online and offline approaches, live streaming performances can be organized, allowing those unable to attend in-person events to enjoy the charm of Suona music. The combination of these modern technologies will open new pathways for the preservation and transmission of traditional arts.

(5) The fourth-generation transmitter, Lai Zhongcheng (Interviewed, May 2024), emphasizes the importance of fully recognizing the need to attract public attention. Increasing the profitability of the Suona industry means finding ways to enhance the quality of performances so that more audiences are willing to pay to attend. While maintaining traditional art forms, it is also hoped that innovation can increase public participation. For example, designing performances with strong interactive elements allows the audience to be more than passive recipients; through active participation, learning, and interaction, they can enhance their enthusiasm and sense of identity with Suona music.

As an transmitter, Lai Zhongcheng addresses the current issue of insufficient funding for artistic performances by suggesting that relevant departments establish special funds to support outstanding Suona artists and folk groups, encouraging their

participation in charitable performances and cultural activities. This not only serves as an incentive for performers but also acts as a safeguard for traditional art.

Furthermore, it is essential to make full use of local characteristics in conjunction with Suona music, such as organizing culturally themed events (like festivals and culinary cultural activities) to serve as platforms for enhancing the appeal of the art. Additionally, Lai Zhongcheng considers the audience demographics of Suona music, emphasizing the need to align programs with local cultural backgrounds and characteristics to attract viewers of different age groups. By designing more engaging and participatory programs from the perspectives of youth and children, the aim is to entice them into the world of Suona music and boost the overall vitality of the Suona industry. Through such efforts, the art of Suona can be closely integrated with everyday life, gaining broader recognition and promoting the sustainable development of Suona music.

(6) As a fifth-generation transmitter, Lai Houchao (Interviewed, May 2024) suggests strengthening the preservation and transmission of Suona. First, specialized training programs should be established to attract young people, systematically teaching them performance techniques and the cultural background of Suona music. Second, modern performance formats should be created by incorporating multimedia technology and interactive elements to enhance audience appeal. Additionally, community cultural activities should be actively promoted to allow more people to engage with and learn about Suona, fostering a sense of identity. Furthermore, cross-disciplinary collaborations with other art forms should be pursued to broaden the audience base. Social media should be leveraged for greater promotion, sharing performance videos and cultural stories to attract younger viewers. Lastly, he calls on the government to increase funding support, establishing special projects to ensure artists' creative and transmission efforts, thereby promoting the sustainable development of Suona music in modern society.

(7) Folk Suona player Zeng Xianyin (Interviewed, May 2024) believes that increasing economic income is one of the key factors in the preservation and transmission of Suona culture. For many artists, Suona performance is not just a hobby, but also an important source of economic support. Therefore, enhancing their income can motivate more people to join this profession, allowing them to invest

more time and energy in transmission and innovation. In addition to participating in traditional festive activities and wedding or funeral ceremonies, Suona artists can also expand into commercial performance opportunities, such as corporate events, commercial advertisements, and cross-industry collaborations. Furthermore, they can combine local tourism resources to develop tourism projects that feature Suona performances and cultural experiences, generating additional income through ticket sales and services while attracting tourists' participation. At the same time, actively seeking support from the government and non-profit organizations through various cultural grants and funding programs can help artists alleviate economic pressure. These measures not only increase the economic income of Suona artists but also promote the continued development and prosperity of Suona culture in modern society. Through these approaches, not only can the economic income of Suona artists be enhanced, but it can also more effectively facilitate the preservation and transmission of Suona culture, revitalizing it in modern society.

(8) Teacher Zeng Yourong (Interviewed, May 2024) emphasizes the importance of cultivating successors and focusing on protecting Suona transmitters. Actively nurturing the next generation of folk Suona artists is a core issue for the current development of folk Suona art. In the face of a generational gap among transmitters, measures must be taken to address this problem and prevent the disappearance of folk Suona art. Protecting transmitters is key to achieving this goal. Therefore, it is essential to cultivate young people interested in Suona art through various means. Currently, the older generation of folk Suona artists in our country has relatively low cultural qualifications, and the age structure is severely aging, which has impacted the cultivation of a new generation of transmitters. In this context, it is necessary to rely on both government and grassroots efforts to jointly nurture a new generation of Suona artists. The government and relevant departments must work deeply within rural areas to provide support for some Suona artists, actively encouraging them to teach Suona techniques to young people. At the same time, for Suona folk art that may be at risk of becoming lost, modern technology should be utilized to create audiovisual materials to preserve these cultural heritages. There should be a strong push to develop grassroots folk culture and enhance young people's

love and interest in traditional culture. Where conditions permit, Suona education courses targeting the younger generation should be established, integrating compulsory education with Suona cultural education, thereby promoting the cultivation of folk Suona transmitters and advancing the reform of compulsory education in our country.

Meanwhile, the researcher's survey of 30 villagers in Laozhai Village, Tongsi Town, shows that Han Suona has a certain level of recognition locally, but there is disagreement among the villagers about its future direction. Although most people acknowledge the value of Suona and the importance of participating in related activities, its uniqueness faces challenges in the context of modernization, with some villagers believing it can be replaced by other instruments. There is also a lack of consensus on whether to preserve traditional characteristics or adapt to modern changes. Therefore, it is crucial to find a balance between preservation and innovation, enhancing community education and cultural promotion to better facilitate the transmission and development of Suona culture in modern society.

Table 31. Summary Table

Survey Subjects	Recommendations
Jiang Bo	1) Organize local volunteers to learn and transmit Suona skills. 2) Establish a volunteer training mechanism. 3) Increase performance fees. 4) Formulate specialized policies for Suona preservation.
Tong Shiyong	1) Enhance cultural literacy of transmitters. 2) Utilize social media for promotion and interaction. 3) Create engaging online content to attract youth.
Xu Yucai	1) Focus on improving artistic quality and rigor. 2) Organize specialized training and assessments. 3) Increase government funding for sustainable development.
Zheng Jiexiu	1) Conduct thorough research and documentation of Suona music. 2) Utilize modern technology for recordings. 3) Promote online platforms for wider reach.

Lai Zhongcheng	<ol style="list-style-type: none"> 1) Attract public attention to improve profitability. 2) Organize interactive performances. 3) Utilize local characteristics for engaging events
Lai Houchao	<ol style="list-style-type: none"> 1) Establish specialized training programs for young people. 2) Incorporate multimedia in performances. 3) Promote community activities for engagement
Zeng Xianyin	<ol style="list-style-type: none"> 1) Increase economic opportunities for Suona artists. 2) Expand performance venues and collaborate with tourism projects. 3) Seek governmental support.
Zeng Yourong	<ol style="list-style-type: none"> 1) Cultivate and support the next generation of Suona artists. 2) Use technology to preserve dying folk art. 3) Integrate Suona education into schooling.

Source: Ying Ren, from fieldwork in 2024

Summary

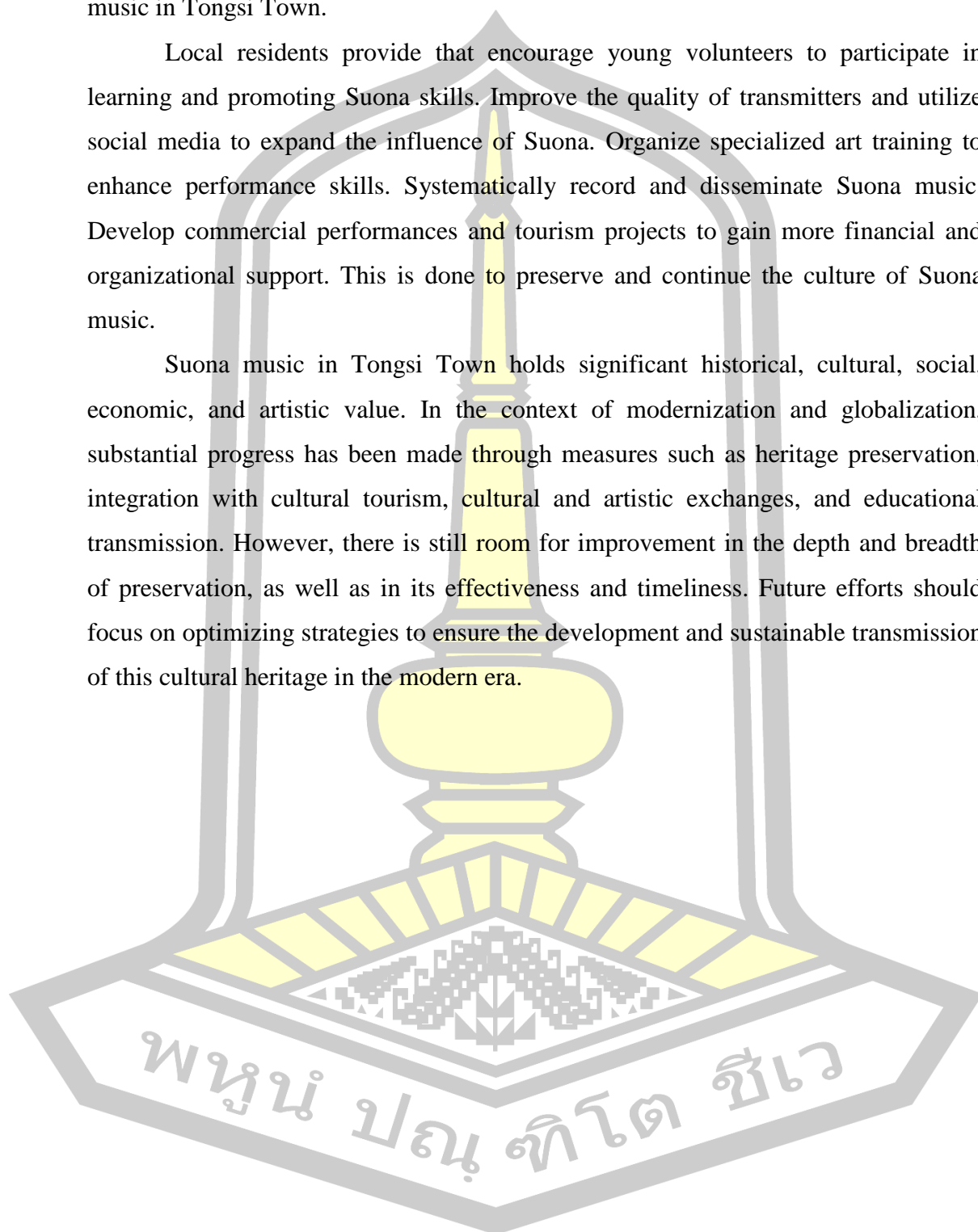
The Zigong Municipal People's Government places great importance on the preservation of Suona music in Tongsi Town. Through specialized policies, various measures have been implemented to ensure its transmission and development. The government has issued relevant notices to include Suona music in the intangible cultural heritage list and has developed specific preservation plans. Key policies include: surveys and development planning, financial support and dedicated funding, performance activities and equipment support, data documentation and research support, the establishment of transmission bases, and the formulation of future preservation plans. Overall, these efforts provide institutional support for the preservation of Suona music in Tongsi Town while enhancing the cultural influence of Suona music.

Regarding the local schools, a Suona transmission base has been established in the nine-year school in Tongsi Town, offering Suona courses for upper-grade students taught by professional teachers and transmitters. The program provides opportunities for campus activities and collaboration with local experts. Through these methods, the aim is to enhance and cultivate young people's interest in Suona music culture,

promote cultural identity, and advance the transmission and innovation of Suona music in Tongsi Town.

Local residents provide that encourage young volunteers to participate in learning and promoting Suona skills. Improve the quality of transmitters and utilize social media to expand the influence of Suona. Organize specialized art training to enhance performance skills. Systematically record and disseminate Suona music. Develop commercial performances and tourism projects to gain more financial and organizational support. This is done to preserve and continue the culture of Suona music.

Suona music in Tongsi Town holds significant historical, cultural, social, economic, and artistic value. In the context of modernization and globalization, substantial progress has been made through measures such as heritage preservation, integration with cultural tourism, cultural and artistic exchanges, and educational transmission. However, there is still room for improvement in the depth and breadth of preservation, as well as in its effectiveness and timeliness. Future efforts should focus on optimizing strategies to ensure the development and sustainable transmission of this cultural heritage in the modern era.



CHAPTER VII

Conclusion, Discussion and Suggestion

This paper has three research objectives: To investigate the current status of Suona music in Tongsi Town, Sichuan Province, China; To analyze the musical characteristics of repertoires selected of Suona music in Tongsi Town, Sichuan Province, China; To propose guidelines for the preservation of Suona music in Tongsi Town, Sichuan Province, China.

This study utilized field data and literature review methods. The research results can be summarized as follows:

1. Conclusion

The Suona music of Han nationality in Tongsi Town was introduced during the Qing Dynasty through migration, forming under the historical and cultural context of the "Huguang Filling Sichuan" movement. Driven by the Lai family, it has evolved to become integrated with local customs, culture, and daily life, serving as a medium for communication among residents and reflecting their aesthetic characteristics.

The Suona music in Tongsi Town has undergone significant changes. Initially handcrafted by the Lai family, Suonas have gradually been replaced by modern mechanized production, with components now mainly sourced from cultural centers or individuals. The traditional musical repertoires include 18 pieces categorized by function into wedding, funeral, and general use. The performance format and process have been simplified, exhibiting flexibility and improvisational features. The government has recognized 7 Suona musicians, with 4 currently living. As folk activities declined, their income and full-time employment opportunities have also decreased, leading them to turn to part-time participation. Despite this, musicians and government-organized activities continue to strive to preserve the cultural heritage of Suona. Nowadays, the Suona music in Tongsi Town faces challenges such as reduced folk activities, diminished ceremonial significance, and the impact of modern culture, all of which are affecting its sustainable development.

Suona music of the Han nationality in Tongsi Town holds significant cultural heritage value, showcasing the rich cultural connotations and distinctive local characteristics of the Han people through its unique musical forms, while also reflecting its integration with the fast-paced process of modernization. The Suona music of Tongsi Town is categorized by function into wedding, funeral, and general repertoires. The researcher selects two pieces from each category for analysis based on recommendations, frequency of use, and musical representation, revealing their musical characteristics. These six Suona repertoires draw from local culture, customs, and history, sharing similar cultural foundations and emotional expressions. The musical structure is clear and direct, with repetitive playing during performances. The melodies clearly exhibit characteristics such as thematic development, motif variation, and call-and-response. The modes primarily include the pentatonic, hexatonic, and heptatonic modes, with prominent rhythmic patterns and rich tonality. The rhythms are mainly in 4/4 time, generally maintaining a steady and orderly flow. The percussion parts feature simple rhythms that primarily support the main melody of the Suona, enhancing the musical layers. In terms of emotional expression, techniques such as "Da" and "Dian" notes are often used to mimic laughter or crying, making the music more vivid and dynamic, with an overall grand style.

The Zigong Municipal People's Government prioritizes the preservation of Suona music in Tongsi Town through specialized policies, including its inclusion in the intangible cultural heritage list and the establishment of transmission bases in local schools. These efforts aim to foster cultural identity and community engagement with Suona music. However, current policies still lack depth and comprehensive implementation, which limits their effectiveness in preserving Suona music. Additionally, there is insufficient awareness and engagement from the local community, hindering active participation. Inadequate funding allocations further challenge the sustainability of long-term initiatives for the transmission and promotion of Suona music amidst modernization and globalization.

2. Discussion

Based on existing research and fieldwork, this study conducted an in-depth analysis of the current status of Han Suona music in Tongsi Town. It documented 18

repertoires for weddings, funerals, and general use, selecting two representative pieces from each category for detailed musical analysis. The purpose of this work is to showcase the unique characteristics of Suona music in Tongsi Town to a global audience. Additionally, the researcher proposed preservation suggestions for the Suona music in Tongsi Town. This dissertation fills a gap in the research of Tongsi Town's Suona music to some extent and provides an important reference for other theoretical studies. The three research objectives set by this study have been successfully achieved.

For the first research objective, the researcher examined the current status of Suona instruments, Suona music, musicians, and social functions in Tongsi Town. The findings are consistent with the views of Liu Yong (2006), Tong Shiyong (2023), and Xu Yucai (2024). Liu Yong pointed out that Chinese Suona is diverse, with regional, specific, and complex characteristics that vary depending on the locality, as evidenced by the production, configuration data, and playing techniques of Han Suona in Tongsi Town. Tong Shiyong, a researcher of Suona music in Tongsi Town, believes that local Suona music has profound emotional expression and cultural connotations. However, the decline of traditional Suona music, the decrease in musicians, and the simplification of performance forms and processes force it to seek integration and balance in the modernization process. Xu Yucai noted that Suona music in Tongsi Town is transmitted orally without written scores, and instrument production is stagnant; the impact of modern culture on local folk culture also drives or forces changes in the social functions of local Suona music.

For the second research objective, the researcher conducted an in-depth analysis of the stylistic characteristics of Suona music in Tongsi Town. Zhang Xiaoyan (2018) pointed out that analyzing the stylistic features of Suona music should focus on melody, rhythm, mode, and emotional expression, as these elements are crucial to its composition. Accordingly, this study provided a detailed analysis and summary of the stylistic features of six representative Suona repertoires. Previous data mainly approached the study from a cultural perspective, whereas the researcher used an ethnomusicological approach to analyze the musical body, thus filling a gap in this research area. Zheng Jiexiu (2024) believed that Suona music's melodies are closely related to the local ecology and connected to the personalities of the local people, and

even their linguistic habits, offering a valuable perspective for analyzing Suona music in Tongsi Town. The music's structure in Tongsi Town is simple and clear, with concise phrases that are easy to repeat and play for extended periods. These features align with the straightforward character of the local people and meet the needs of contemporary local wedding and funeral ceremonies, revealing the local characteristics and localization of Suona music in Tongsi Town, as well as its adaptability to specific cultural activities.

For the third research objective, the researcher explored the preservation strategies for Suona music in Tongsi Town from three aspects: government policies, school policies, and local public opinions. Jiang Bo (2023) emphasized that to effectively protect Suona music in Tongsi Town, efforts must be made to ensure young people understand and cherish this valuable artistic culture. From an economic perspective, the government needs to provide adequate financial support; from a policy perspective, traditional art preservation policies should be further refined to scientifically promote the transmission and development of Suona. Zeng Yourong (2023) pointed out that the older generation of folk Suona artists in China generally has low cultural literacy, and their aging demographic is problematic for cultivating a new generation of successors. In this context, it is necessary to cultivate new Suona artists through joint efforts from the government and the public. The Fushun County government and relevant departments should reach out to rural communities, providing support to Suona transmitters and artists, and actively encourage them to pass their skills on to the youth.

The researcher acknowledges the current preservation guidelines for Suona music in Tongsi Town but sees room for enhancement in their depth and breadth. Key issues include insufficient funding, a lack of government-recognized musicians, an aging demographic among practitioners, and a weakened cultural identity. Although government policies and Tongsi Town Primary School serve as a guiding framework and key transmission base, challenges persist. The production of Suona instruments needs encouragement to maintain cultural heritage, yet interest in traditional pieces is waning in favor of modern alternatives, undermining cultural transmission. Efforts must go beyond superficial measures. Critically evaluating the true significance of

promoting and transmitting Suona music, alongside effective feedback on preservation impacts, is essential for ongoing optimization.

In summary, this study uses the case of Han Suona music in Tongsi Town to reveal its characteristics in terms of instruments, music, and socio-cultural aspects from an ethnomusicological perspective. It fills a research gap in the study of Suona music in Tongsi Town, enriches the original data, and lays the foundation for more in-depth future research, providing new directions.

3. Suggestion

3.1 Suggestions for Applying this Research

3.1.1 Strengthening the preservation of folk culture

Maintaining economic ties is essential for the survival of Suona music, as they support the livelihoods of its transmitters. The integral connection between local folklore and Suona faces a crisis due to modernization, which has reduced traditional ceremonies. Increased government focus on intangible culture and folk traditions is vital to encourage public participation in cultural activities.

3.1.2 Enhancing youth engagement and learning opportunities for Suona

Addressing the issue of transmission is critical for the survival of folk Suona art. Government can introduce Suona courses in middle schools and universities, utilizing local skilled artists to teach. The existing transmission base at Tongsi Town primary school is a positive start, and expanding this initiative will attract more young people to Suona culture.

3.1.3 Preserving At-Risk Suona repertoires

Many classic Suona pieces and techniques face the risk of fading away. Modern musical instruments have marginalized traditional Suona, with younger generations showing less interest. The government must provide support and utilize modern technology to record and preserve these valuable cultural heritages.

3.1.4 Reviving Suona instrument production

Restoring the production of Suona in Tongsi Town is essential. Traditionally, instruments were handcrafted locally, but modernization has diminished these skills. Reestablishing traditional craftsmanship can ensure quality and encourage new craftsmen, while creating job opportunities and fostering local economic

development. Cultural activities and educational projects associated with Suona production can enhance community cultural vitality.

3.1.5 Strengthening cooperation with government and enterprises

Seek government support for funding intangible cultural heritage projects and subsidies for transmitters. Provide financial assistance for transmitters' allowances and cultural activities to ensure successful promotion. Collaborate with tourism and cultural enterprises to create educational experiences and develop creative products, enhancing the commercialization and value of Suona music.

3.2 Suggestions for Further Research

3.2.1 Enhance the collection and analysis of historical literature to better understand the Tongsi Han ethnic Suona's history and cultural ties. Future research should gather and review historical documents, oral histories, and folklore records systematically, establishing a comprehensive framework. Archaeological findings and cultural relics studies can offer additional insights into Suona's role in religion, ceremonies, and folk songs.

3.2.2 Conduct a systematic investigation of the diversity in Suona performance styles, as the Tongsi Han ethnic Suona's variations remain under-documented. Future studies should focus on field investigations and detailed documentation of techniques, including blowing methods, sound characteristics, and rhythm. By analyzing different performance styles in context, researchers can reveal Suona's role in cultural activities. Attention should also be given to modern innovations and comparative studies with regional performances to highlight its significance in music.

3.2.3 Explore the adaptation and development of Suona music amid social changes to understand its modern relevance. Researchers should examine the evolution of Suona's social functions across historical contexts, from traditional wedding and funeral roles to contemporary cultural and commercial uses. This includes assessing technical advancements, dissemination methods, and the social standing of Suona artists. Comparing historical and modern practices will illuminate its transformative path in society and support efforts to promote its cultural heritage and innovation.

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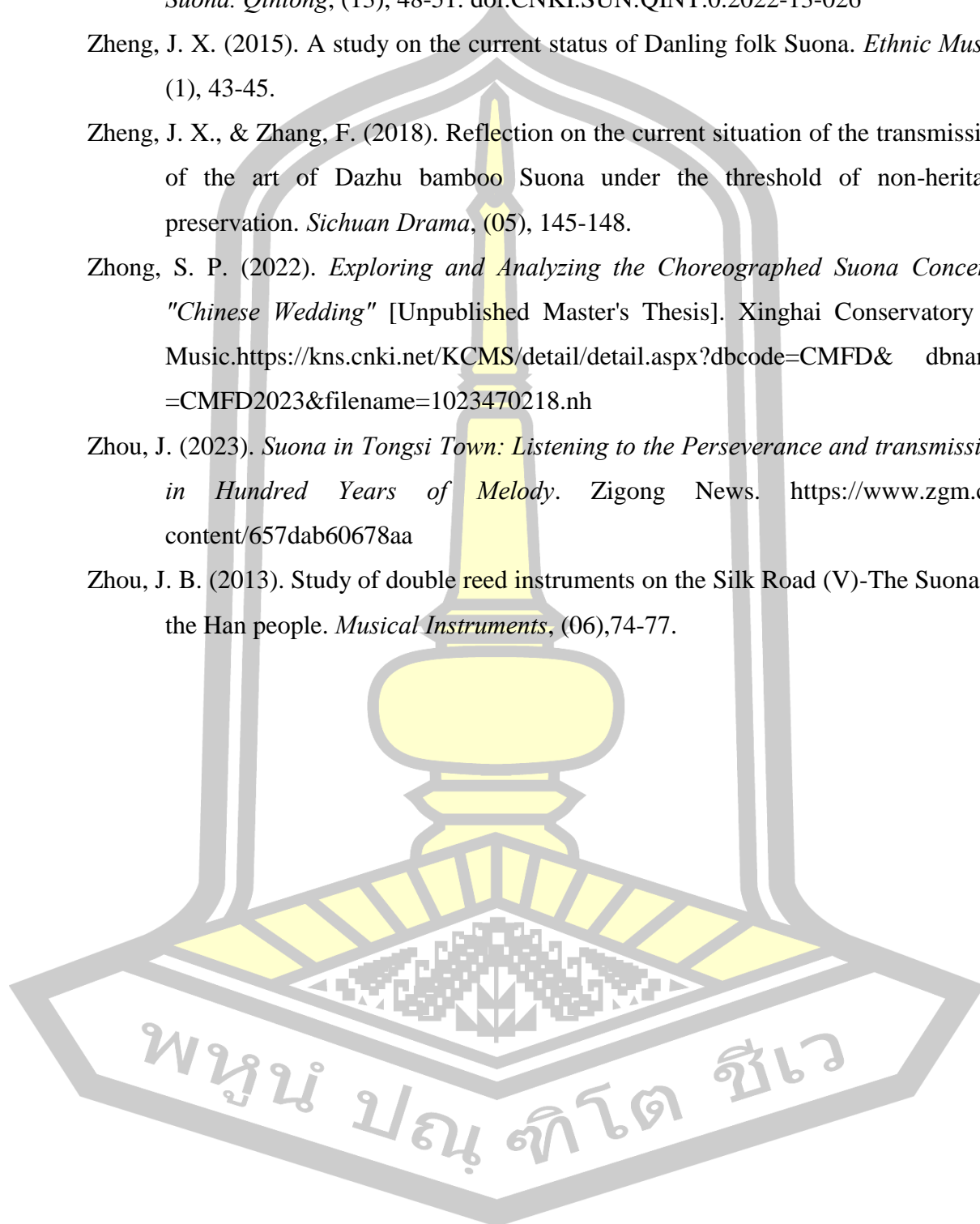
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APPENDIX

Appendix A

Interview record 1

1. Time: August 10, 2023.
2. Location: Cultural Center of Zigong City, Sichuan Province, China.
3. Interviewee: Director of the Cultural Center of Zigong City, Tong Shiying.

Name	Questions
Tong Shiying	<ol style="list-style-type: none">1.The historical background of Han Chinese Suona in the Tongsi Town?2.The transmission status of Han Chinese Suona in the Tongsi Town?3.The social functionality of Han Chinese Suona in the Tongsi Town?4.The performance styles of Han Chinese Suona in the Tongsi Town?5. The instrumental characteristics of Han Chinese Suona in the Tongsi Town?6.How many traditional pieces of Han Chinese Suona are there in the Tongsi Town?7.Have these pieces been fully transcribed into simplified notation or staff notation?8.The social impact of Han Chinese Suona in the Tongsi Town?9.The challenges faced by Han Chinese Suona in the Tongsi Town?10.The unique features of Han Chinese Suona in the Tongsi Town compared to those in other parts of Sichuan?11.What efforts has the cultural center made to preserve and transmit Suona culture?12.What are your expectations for the future development of Han Chinese Suona in the Tongsi Town?

Interview record 2

1. Time: December 8, 2023.

2. Location: Cultural Center of Fushun County, Zigong City, Sichuan Province, China.

3. Interviewee: The Director of the Cultural Center of Fushun County, Xu Yucai.

Name	Questions
Xu Yucai	<ol style="list-style-type: none"> 1. What is the historical background of Han Chinese Suona in the Tongsi Town? 2. What is the status of transmission of Han Chinese Suona in the Tongsi Town? 3. What is the social functionality of Han Chinese Suona in the Tongsi Town? 4. What are the performance styles of Han Chinese Suona in the Tongsi Town? 5. How many traditional pieces of Han Chinese Suona are there in the Tongsi Town? 6. Have these pieces been fully transcribed into simplified notation or staff notation? 7. What is the social status of Han Chinese Suona in the Tongsi Town? 8. What challenges does Han Chinese Suona face in the Tongsi Town? 9. What efforts has the cultural center made to protect and transmit Suona culture? 10. What are your expectations for the future development of Han Chinese Suona in the Tongsi Town?

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Interview record 3

1. Time: March 5, 2024.
2. Location: Sichuan Conservatory of Music, China.
3. Interviewee: Professor Zheng Jiexiu, Suona Major, Department of Traditional Chinese Music, Sichuan Conservatory of Music.

Name	Questions
Zheng Jiexiu	<ol style="list-style-type: none"> 1. What are the playing characteristics of the Han people's Suona in Tongsi Town? 2. What characteristics do the traditional tunes of the Han people's Suona in Tongsi Town have? 3. Do the fingerings of the Han people's Suona in Tongsi Town differ from those of the traditional Suona? 4. What is the uniqueness of the Han people's Suona in Tongsi Town compared to Suona in other regions of Sichuan? 5. What issues currently exist in the teaching and transmission of Suona? 6. With the changes in society, how have the functions and forms of expression of Suona evolved? 7. What suggestions do you have for the transmission and preservation of local Suona? 8. Should the future of local Suona be to maintain tradition or to develop by integrating with modern elements?

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Interview record 4

1. Time: May 15, 2024.

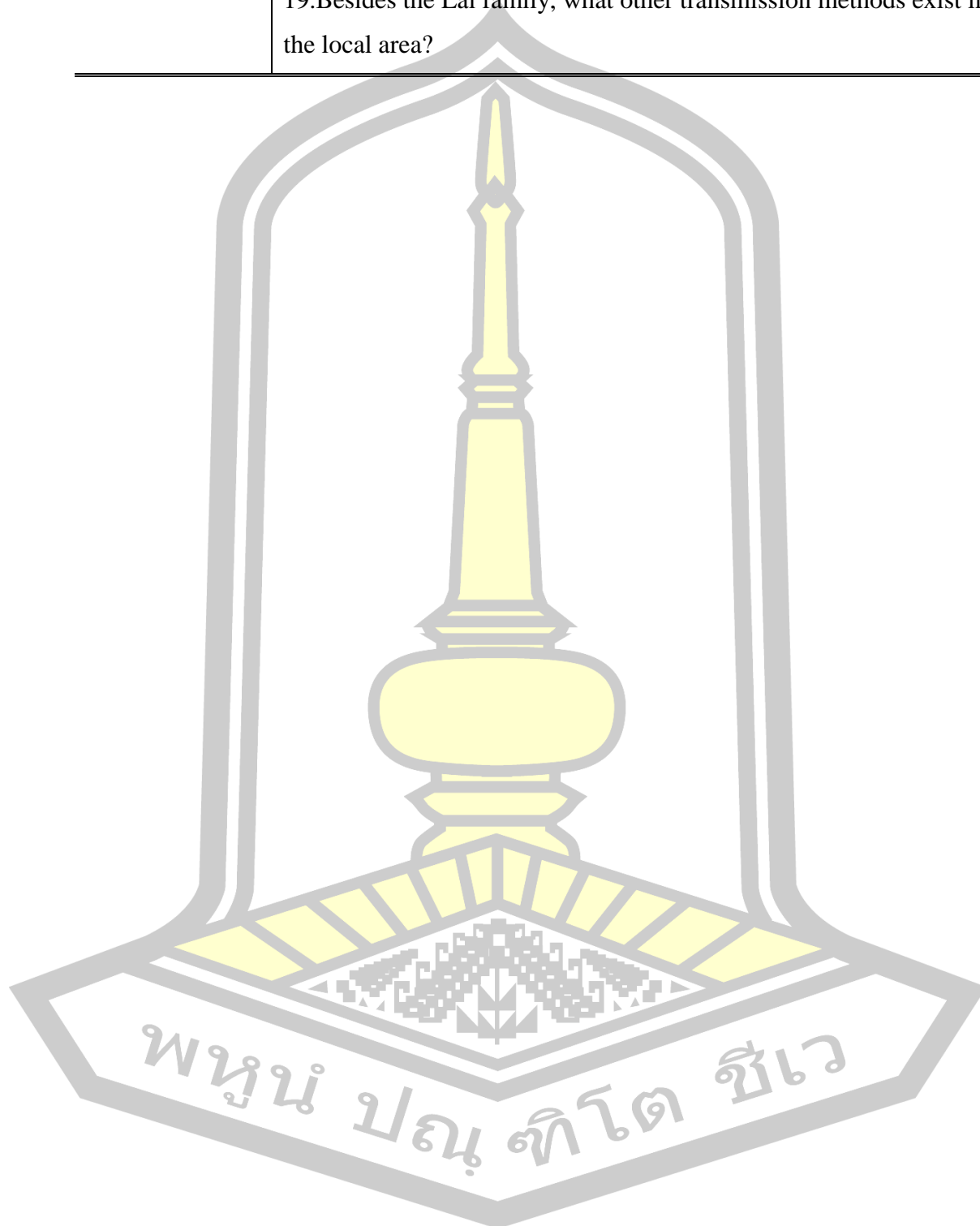
2. Location: Laozhai Village, Tongsi Town, Fushun County, Zigong City, Sichuan Province, China.

3. Interviewee: Lai Zhongcheng, the fourth-generation transmitter of Han ethnic Suona music in Laozhai Village, Tongsi Town.

Name	Questions
Lai Zhongcheng	<ol style="list-style-type: none"> 1.How long have you been playing the Suona? 2.Could you introduce the heritage lineage of the Lai family? 3.Who did you learn Suona from? 4.Are there specialized Suona players for weddings or funerals in the local area? 5.Could you discuss the performance styles of Suona in the local area? 6.How many traditional pieces are currently in existence? 7.Can you introduce the sources of the traditional repertoires? 8.What percussion instruments accompany the Suona? 9.Are you still making Suona instruments? 10.What are the characteristics of the Han Chinese Suona in the Tongsi Town? 11.Are there any special techniques for playing the Suona? 12.Is the finger technique the same as that of traditional Suona? 13.Do you still take apprentices now? 14.What are your views on the future development of Han Chinese Suona in the local area? 15.Do contemporary people understand the traditional repertoire of Han Chinese Suona in the Tongsi Town? 16.Are there many occasions for Suona performance at weddings and funerals now? 17. Have researchers come to record and transcribe the traditional repertoires of Suona?

18. Do you want to continue passing down this skill?

19. Besides the Lai family, what other transmission methods exist in the local area?



Interview record 5

1. Time: May 17, 2024.

2. Location: Laozhai Village, Tongsi Town, Fushun County, Zigong City, Sichuan Province, China.

3. Interviewee: Lai Houchao, the fifth-generation transmitter of Han ethnic Suona music in Laozhai Village, Tongsi Town.

Name	Questions
Lai Houchao	1.How long have you been playing the Suona? 2.Who did you learn the Suona from? 3.Can you play all the existing traditional pieces? 4.Are there any special techniques or unique skills you have for playing the Suona? 5.What are your favorite traditional pieces and newly composed pieces? 6.What is your finger technique for playing the Suona? 7.Can you read simplified notation or staff notation? 8.How do you believe contemporary music and modern elements influence Suona music? 9.Do you support this fusion? 10.What do you think are the characteristics of Han Chinese Suona in the Tongsi Town? 11.Will you continue to pass down this skill in the future? 12.What suggestions do you have for the development of Han Chinese Suona in the Tongsi Town?

พหุบัณฑิต ชีเว

Interview record 6

1. Time: May 15, 2024.

2. Location: Laozhai Village, Tongsi Town, Fushun County, Zigong City, Sichuan Province, China.

3. Interviewee: Zeng Xianyin, a Suona musician from Laozhai Village, Tongsi Town.

Name	Questions
Zeng Xianyin	1.How long have you been playing the Suona? 2.Who did you learn the Suona from? 3.Can you play all the existing traditional pieces? 4.Are there any special techniques or unique skills you have for playing the Suona? 5.What are your favorite traditional pieces and newly composed pieces? 6.What is your fingering technique for playing the Suona? 7.Can you read simplified notation or staff notation? 8.How do you think contemporary music and modern elements influence Suona music? 9. Do you support this fusion? 10.What do you think are the characteristics of Han Chinese Suona in the Tongsi Town? 11.Do you take on apprentices? 12.What role does the Suona play in your life? 13.Do you think the development of rural areas has an impact on Suona music? 14.What suggestions do you have for the development of Han Chinese Suona in the Tongsi Town?

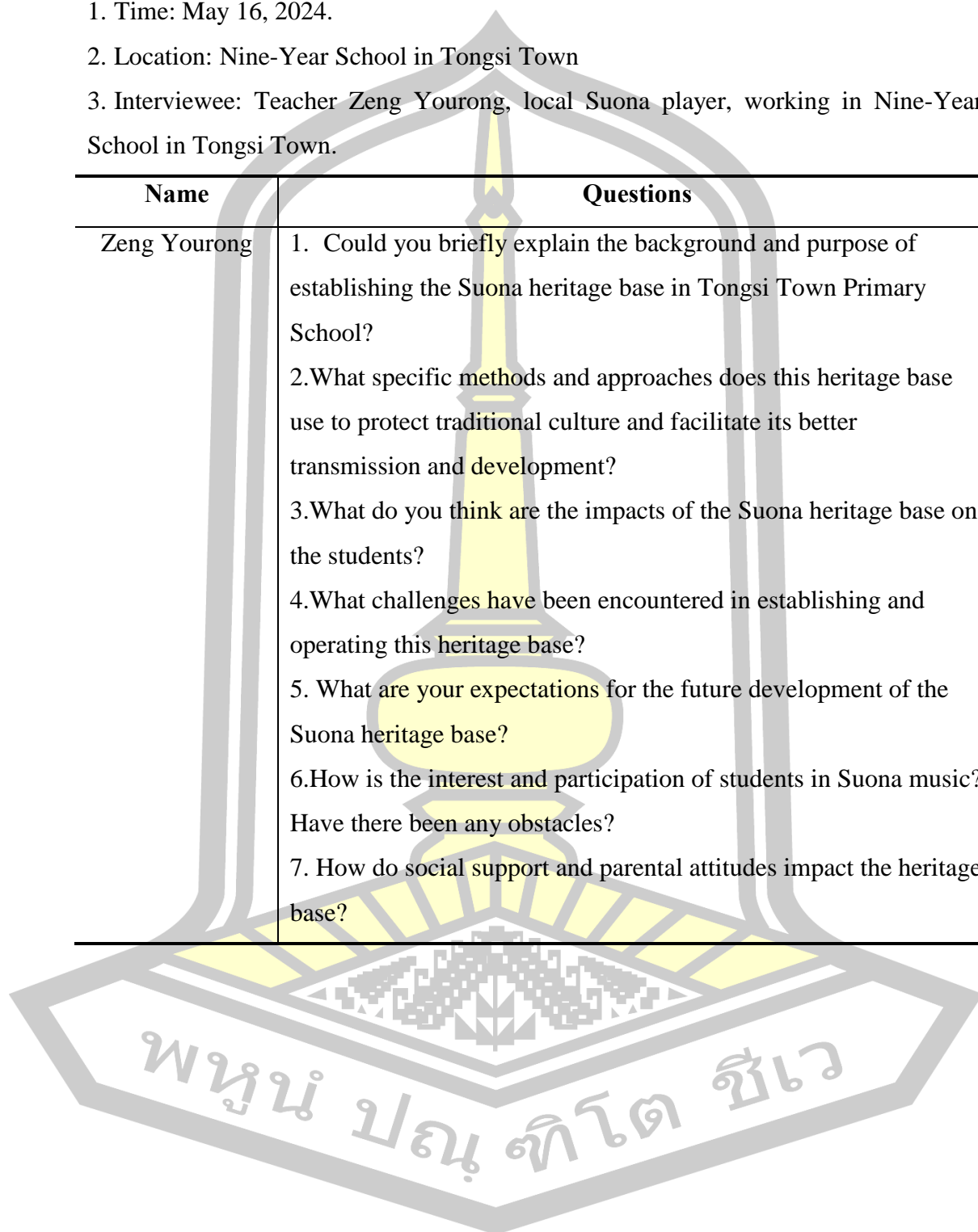
Interview record 7

1. Time: May 16, 2024.

2. Location: Nine-Year School in Tongsi Town

3. Interviewee: Teacher Zeng Yourong, local Suona player, working in Nine-Year School in Tongsi Town.

Name	Questions
Zeng Yourong	<ol style="list-style-type: none"> 1. Could you briefly explain the background and purpose of establishing the Suona heritage base in Tongsi Town Primary School? 2. What specific methods and approaches does this heritage base use to protect traditional culture and facilitate its better transmission and development? 3. What do you think are the impacts of the Suona heritage base on the students? 4. What challenges have been encountered in establishing and operating this heritage base? 5. What are your expectations for the future development of the Suona heritage base? 6. How is the interest and participation of students in Suona music? Have there been any obstacles? 7. How do social support and parental attitudes impact the heritage base?



Appendix B

Questionnaire 1

1. Time: May 15, 2024.

2. Location: Laozhai Village, Fushun County, Zigong City, Sichuan Province, China.

3. Survey subjects: Villagers of Laozhai Village, Tongsi Town, a total of 30 people.

Questions	Results
1. Gender	Male/15 people; Female/15 people
2. Age	10-20 age: 5 20-30 age: 4 30-40age: 5 40-50 age: 5 50-60 age:7 60-70age: 4
3. Do you know about Han Chinese Suona in Tongsi Town?	Yes /29; No/1
4. Have you heard Han Chinese Suona music in Tongsi Town ?	Yes /25; No/5
5. Are you familiar with the traditional repertoires of Han Chinese Suona in Tongsi Town?	Yes /22; No/8
6. Is Suona well-known locally?	Yes /29; No/1
7. Do you believe Han Chinese Suona has value?	Yes /23; No/7
8. Can Han Chinese Suona be replaced by other instruments?	Yes /21; No/9
9. Would you attend a Suona performance?	Yes /24; No/6
10. Do you like Han Chinese Suona in Tongsi Town?	Yes /20; No/10
11. Should Han Chinese Suona in Tongsi Town retain ancient characteristics or adapt to modern changes?	Change /10; No change/11; No sure/9

Questionnaire 2

1. Time: May 16, 2024.

2. Location: Nine-Year School in Tongs Town, Fushun County, Zigong City, Sichuan Province, China.

3. Survey subjects: Students of Primary School in Tongsi Town, a total of 20 people.

Questions	Results
1. Gender	Male/12 people; Female/8 people
2. Age	9 years: 1 10 years: 4 11 years: 6 12 years: 5 13 years: 4
3. How long have you been learning Suona?	1 year/6; 2 years/5; 3 years/9
4. Are you familiar with the Suona culture of Tongsi Town?	Yes/5; A little/10; No/ 5
5. Do you know about the traditional Suona repertoires of Tongsi Town?	Yes/9; Some/10; A little/1
6. Can you play traditional repertoires?	Some/ 12; A little/ 8
7. Do you enjoy traditional repertoires? Do you think they sound good?	Yes/9; No/11
8. Do you prefer traditional repertoires or Suona music adapted from popular songs?	Traditional repertoires /4 Suona music adapted /16
9. Will you pursue a career related to Suona in the future?	Yes /3; No/12; Unclear/5
10. Have you participated in any activities related to Suona?	Yes /19; No/1
11. Do your parents support you in learning Suona?	Yes /9; No sure/ 7; No/4

Appendix C

Photos related to fieldwork, interviews, etc





พจนานุกรมศิลปวัฒนธรรม



พหุมนั ปณุ ทักโต ชีเว



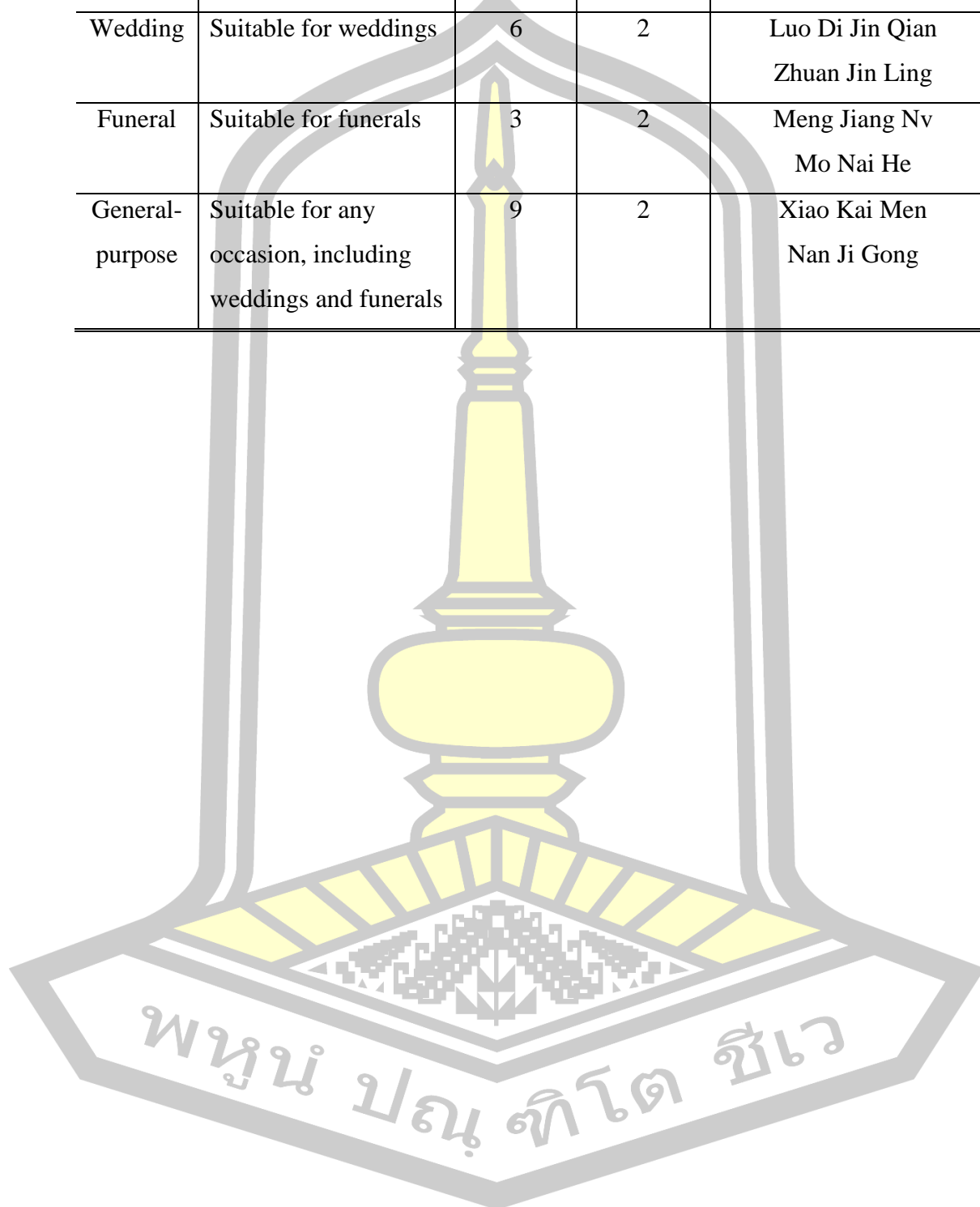
Appendix D

Suona Music Repertoires List

1. Time: May 15, 2024.
2. Location: Laozhai Village, Fushun County, Zigong City, Sichuan Province, China.
3. Performers: Lai Zhongcheng & Zeng Xianyin
4. The researcher recorded a total of 18 local traditional music pieces, divided into three categories: wedding, funeral, and general repertoires. Two pieces from each category were selected for in-depth analysis, totaling six pieces.

Repertoires Fuctions	Wedding	Funeral	General
Bao Zhuang Tai	√		
Xiao Kai Men			√
Da Kai Men			√
Ji San Qiang			√
An Wu Zi		√	
Pu Zi			√
Nan Ji Gong			√
Jiang Yin Diao			√
Meng Jiang Nv		√	
Liu Kai Ye	√		
Zhi Ma Gan	√		
Zhuan Jin Ling	√		
Si Ping Qiang			√
Jiu Lian Huan			√
Shui Luo Yin			√
Li Niang Diao	√		
Mo Nai He		√	
Luo Di Jin Qian	√		

Types of music	Description	Total of music	Selected music	Repertoires
Wedding	Suitable for weddings	6	2	Luo Di Jin Qian Zhuan Jin Ling
Funeral	Suitable for funerals	3	2	Meng Jiang Nv Mo Nai He
General-purpose	Suitable for any occasion, including weddings and funerals	9	2	Xiao Kai Men Nan Ji Gong



Appendix E

Music Score

1. Luo Di Jin Qian

Luo Di Jin Qian (落地金钱)

Suona: Lai Zhongcheng
Percussion: Zeng Xianyin
Recorder: Ying Ren

The musical score is written in 4/4 time and consists of ten measures. The instruments are Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The score includes various musical notations such as rests, eighth notes, quarter notes, and trills (tr). Above the Suona staff, there are performance instructions: '1', '2 tr 丁 丁 丁', '3 tr tr', '4 L tr 丁', '5 丁 丁 tr tr', '6 L', and '7 tr'. The percussion parts feature rhythmic patterns with 'x' marks indicating cymbal or drum hits. A large grey arrow on the left side of the page points towards the score.

2. Zhuan Jin Ling

Zhuan Jin Ling (转金铃)

Suona in first voice: Lai Zhongcheng

Suona in second voice: Zeng Xianyin

Recorder: Ying Ren

1 Suona *L* *tr* *tr* 2 3 4 5 *L*

6 *tr* *tr* 7 8 9 *L* 10 11 *tr* *tr*

12 13 *tr* *L* 14 15 *tr* *tr* 16

17 18 19 *L* *L* 20 21

22 *L* 23 *tr* 24 25 26

27 *L* *tr* *tr* *tr*

Musical score for Suona instruments, measures 27-35. The score is written in treble clef with a key signature of one flat. It consists of two systems, each with two staves. The first system covers measures 27-30, and the second system covers measures 31-35. Trills (tr) are indicated above notes in measures 28, 29, 30, 32, and 33. The piece concludes with a double bar line at the end of measure 35.



3. Meng Jiang Nv

Meng Jiang Nv (孟姜女)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

1 *tr* 2 *tr* 3 *tr tr* 4 L L

Suona (唢呐)

Small Cymbal (小镲)

Er xing (二星)

Drum (鼓)

5 *tr* 6 7 L L 8 L *tr* 9

Suona

Small Cymbal

Er xing

Drum

10 *tr* 11 12 *tr* 13 *tr tr*

Suona

Small Cymbal

Er xing

Drum

14 15 *tr* 16 *tr* 17 L 18

Suona

Small Cymbal

Er xing

Drum

4. Mo Nai He

Mo Nai He (莫奈何)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in three systems, each containing four staves. The top staff in each system is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the fourth for Drum. The score is in 4/4 time and includes various musical notations such as rests, eighth notes, quarter notes, and trills (tr). Measure numbers 1 through 25 are indicated above the Suona staff. Performance techniques like 'L' (left hand) and 'tr' (trill) are marked above specific notes. The score concludes with a double bar line at measure 25.

ศูนย์ ประถมศึกษา

5. Xiao Kai Men

Xiao Kai Men (小开门)

Suona: Lai Zhongcheng
Percussion: Zeng Xianyin
Recorder: Ying Ren

The musical score is arranged in four systems, each containing four staves. The instruments are Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The score is in 4/4 time and features various musical notations including rests, notes, and trills (tr).

System 1 (Measures 1-5): Suona starts with a rest in measure 1, followed by notes in measures 2-5. Trills (tr) are marked above measures 3, 4, and 5. Small Cymbal has rests in measures 1-4 and a note in measure 5. Er xing and Drum play a consistent rhythmic pattern of eighth notes.

System 2 (Measures 6-10): Suona has notes in measures 6-10, with trills (tr) in measures 8 and 9. Small Cymbal has notes in measures 6, 8, and 10, and rests in measures 7 and 9. Er xing and Drum continue their rhythmic pattern.

System 3 (Measures 11-15): Suona has notes in measures 11-15, with trills (tr) in measures 12, 13, and 14. Small Cymbal has notes in measures 11, 13, and 15, and rests in measures 12 and 14. Er xing and Drum continue their rhythmic pattern.

System 4 (Measures 16-20): Suona has notes in measures 16-20, with trills (tr) in measures 17, 19, and 20. Small Cymbal has notes in measures 16, 18, and 20, and rests in measures 17 and 19. Er xing and Drum continue their rhythmic pattern.

21 22 L 23 L L 24 L 25

Suona

Small Cymbal

Er xing

Drum

26 tr 27 28 tr L 29 tr 30

Suona

Small Cymbal

Er xing

Drum

31 tr 32 33 tr 34 35

Suona

Small Cymbal

Er xing

Drum

36 L 37 38 L 39

Suona

Small Cymbal

Er xing

Drum

Musical score for four instruments: Suona, Small Cymbal, Er xing, and Drum. The score spans measures 40 to 44. The Suona part is in treble clef with a key signature of one flat. It features melodic lines with trills (tr) and a fermata (L) in measure 43. The Small Cymbal part consists of rests. The Er xing part has a rhythmic pattern of eighth notes. The Drum part has a complex rhythmic pattern with eighth and sixteenth notes.



6. Nan Ji Gong

Nan Ji Gong (南吉宫)

Suona: Lai Zhongcheng
Percussion: Zeng Xianyin
Recorder: Ying Ren

The musical score is arranged in a system of four staves. The top staff is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the fourth for Drum (鼓). The music is in 4/4 time and G major. The score is divided into three systems of five measures each. The first system (measures 1-5) features a melodic line for the Suona starting with a rest, followed by notes G4, A4, B4, C5, B4, A4, G4, with trills and accents. The percussion parts provide a steady accompaniment. The second system (measures 6-10) continues the melodic development with trills and accents. The third system (measures 11-15) concludes the piece with a final melodic phrase and a trill. The percussion parts remain consistent throughout, providing a rhythmic foundation.

1
Suona (唢呐)

2 L tr 3 tr L 4 L L tr 5

Small Cymbal (小镲)

Er xing (二星)

Drum (鼓)

6 tr L tr 7 tr 8 tr 9 tr 10 L L

11 12 L tr 13 14 L 15 L tr

16 L 17 L 18 L 19 tr L 20 L

Musical score for measures 21-27. The score is arranged in four staves: Suona (top), Small Cymbal, Er xing, and Drum (bottom). The key signature is one sharp (F#).
Measures 21-23: Suona has notes with dynamics 'L' (Lento) and accents. Small Cymbal has rests. Er xing has quarter notes. Drum has a rhythmic pattern of eighth notes.
Measures 24-27: Suona has notes with dynamics 'L' and accents 'tr' (trill). Small Cymbal has rests. Er xing has quarter notes. Drum has a rhythmic pattern of eighth notes.



7. Da Kai Men

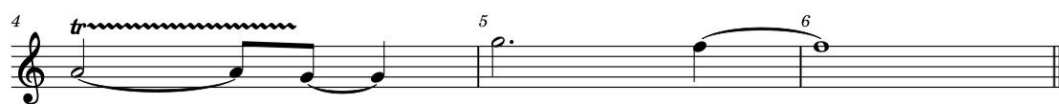
Da Kai Men (大开门)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in four systems, each with four staves. The top staff is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the fourth for Drum (鼓). The music is in 4/4 time and B-flat major. The score includes measures 1 through 10, with various musical notations such as rests, eighth notes, quarter notes, and trills (tr). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the Suona staff. A large grey stylized '7' is visible on the left side of the page, partially overlapping the score.

8. Ji San Qiang

Ji San Qiang (吉三腔)

Suona: Lai Zhongcheng
Recorder: Ying Ren

9. Li Niang Diao

Li Niang Diao (离娘调)

Suona:Lai Zhongcheng
Percussion:Zeng Xianyin
Recorder:Ying Ren

The musical score is arranged in four systems, each with four staves. The instruments are Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The time signature is 4/4.

System 1 (Measures 1-3):

- Suona:** Measure 1: Rest. Measure 2: Quarter notes G4, A4, B4, C5. Measure 3: Quarter notes D5, C5, B4, A4. Includes a fermata (L) over the first note of measure 3 and a trill (tr) over the second note.
- Small Cymbal:** Measure 1: Rest. Measure 2: Rest. Measure 3: Quarter notes G4, A4, B4, C5.
- Er xing:** Measure 1: Rest. Measure 2: Quarter notes G4, A4, B4, C5. Measure 3: Quarter notes D5, C5, B4, A4.
- Drum:** Measure 1: Rest. Measure 2: Quarter notes G4, A4, B4, C5. Measure 3: Quarter notes D5, C5, B4, A4.

System 2 (Measures 4-6):

- Suona:** Measure 4: Quarter notes G4, A4, B4, C5. Measure 5: Quarter notes D5, C5, B4, A4. Measure 6: Quarter notes G4, A4, B4, C5. Includes a fermata (L) over the first note of measure 4, a trill (tr) over the second note of measure 5, and trills (tr) over the second and fourth notes of measure 6.
- Small Cymbal:** Measure 4: Rest. Measure 5: Quarter notes G4, A4, B4, C5. Measure 6: Rest.
- Er xing:** Measure 4: Quarter notes G4, A4, B4, C5. Measure 5: Quarter notes D5, C5, B4, A4. Measure 6: Quarter notes G4, A4, B4, C5.
- Drum:** Measure 4: Quarter notes G4, A4, B4, C5. Measure 5: Quarter notes D5, C5, B4, A4. Measure 6: Quarter notes G4, A4, B4, C5.

System 3 (Measures 7-10):

- Suona:** Measure 7: Quarter notes G4, A4, B4, C5. Measure 8: Quarter notes D5, C5, B4, A4. Measure 9: Quarter notes G4, A4, B4, C5. Measure 10: Quarter notes D5, C5, B4, A4. Includes trills (tr) over the second and fourth notes of measure 7.
- Small Cymbal:** Measure 7: Rest. Measure 8: Quarter notes G4, A4, B4, C5. Measure 9: Quarter notes D5, C5, B4, A4. Measure 10: Rest.
- Er xing:** Measure 7: Quarter notes G4, A4, B4, C5. Measure 8: Quarter notes D5, C5, B4, A4. Measure 9: Quarter notes G4, A4, B4, C5. Measure 10: Rest.
- Drum:** Measure 7: Quarter notes G4, A4, B4, C5. Measure 8: Quarter notes D5, C5, B4, A4. Measure 9: Quarter notes G4, A4, B4, C5. Measure 10: Rest.

10. Liu Kai Ye

Liu Kai Ye (柳开叶)

Suona in first voice: Lai Zhongcheng

Suona in second voice: Zeng Xianyin

Recorder: Ying Ren

1

Suona

Suona

2

3

4

5

Suona

Suona

6

7

8

9

10

Suona

Suona

11

12

13

14

Suona

Suona

15

16

17

11. Pu Zi

Pu Zi (普子)

Suona:Lai Zhongcheng
Percussion:Zeng Xianyin
Recorder:Ying Ren

The musical score is arranged in four systems, each with four staves. The top staff is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the fourth for Drum (鼓). The key signature is one sharp (F#) and the time signature is 4/4. The score includes measures 1 through 11, with various musical notations such as rests, eighth notes, quarter notes, and trills (tr). Measure 11 ends with a fermata and the letter 'L'.

System 1 (Measures 1-4): Suona starts with a rest in measure 1, then plays a quarter note G4 in measure 2, followed by eighth notes A4, B4, C5, D5 in measure 3, and a trill on D5 in measure 4. Small Cymbal has rests in measures 1-3 and a quarter note G4 in measure 4. Er xing and Drum play a steady eighth-note pattern.

System 2 (Measures 5-7): Suona plays a quarter note G4 in measure 5, followed by eighth notes A4, B4, C5, D5 in measure 6, and a trill on D5 in measure 7. Small Cymbal has a quarter note G4 in measure 5, rests in measure 6, and a quarter note G4 in measure 7. Er xing and Drum continue their patterns.

System 3 (Measures 8-11): Suona has a half rest in measure 8, then a quarter note G4 in measure 9, followed by eighth notes A4, B4, C5, D5 in measure 10, and a quarter note G4 in measure 11. Small Cymbal has a quarter note G4 in measure 8, rests in measure 9, and quarter notes G4 in measures 10 and 11. Er xing and Drum continue their patterns.

Musical score for Suona, Small Cymbal, Er xing, and Drum, measures 12-24. The score is in G major (one sharp) and 2/4 time. The Suona part features melodic lines with trills (tr) and accents (L). The Small Cymbal part consists of a steady pattern of eighth notes. The Er xing part consists of a steady pattern of eighth notes. The Drum part consists of a steady pattern of eighth notes.

Measures 12-14: Suona has trills on measures 12 and 14. Small Cymbal has eighth notes. Er xing has eighth notes. Drum has eighth notes.

Measures 15-17: Suona has a melodic line with a trill on measure 16 and an accent on measure 17. Small Cymbal has eighth notes. Er xing has eighth notes. Drum has eighth notes.

Measures 18-20: Suona has a melodic line with a trill on measure 19 and an accent on measure 20. Small Cymbal has eighth notes. Er xing has eighth notes. Drum has eighth notes.

Measures 21-24: Suona has a melodic line with trills on measures 21 and 24, and accents on measures 22 and 23. Small Cymbal has eighth notes. Er xing has eighth notes. Drum has eighth notes.

Musical score for four instruments: Suona, Small Cymbal, Er xing, and Drum. The score is written in a Western staff system with a treble clef and a key signature of one sharp (F#). The measures are numbered 25, 26, and 27. The Suona part features a melodic line with a dynamic marking 'L' (piano) at measure 27. The Small Cymbal part consists of rhythmic patterns marked with 'x'. The Er xing part also features rhythmic patterns marked with 'x'. The Drum part shows a complex rhythmic pattern with various note values and rests.



12. Shui Luo Yin

Shui Luo Yin (水落音)

Suona in first voice:Lai Zhongcheng

Suona in second voice:Zeng Xianyin

Recorder:Ying Ren

1 2 3 4

Suona

Suona

5 6 7 8

Suona

Suona

9 10 11 12

Suona

Suona

13 14 15 16

Suona

Suona

17 18 19 20

Suona

Suona

21 22 23 24

Suona

Suona

25 26 27 28

Suona

Suona

Detailed description: This block contains a musical score for a Suona instrument. It consists of two staves, both labeled 'Suona'. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a melodic line with various note values and rests. The bottom staff mirrors the top staff. Measure numbers 25, 26, 27, and 28 are indicated above the staves. The score ends with a double bar line.



13. An Wu Zi

An Wu Zi (暗五子)

Suona: Zeng Xianyin
 Percussion: Lai Zhongcheng
 Recorder: Ying Ren

The musical score is arranged in two systems. The first system includes a Suona (唢呐) part in 4/4 time, starting with a whole rest followed by a melodic line with trills (tr) on the notes. Below it are three percussion parts: Small Cymbal (小鑼), Er xing (二星), and Drum (鼓). The second system continues the Suona part with a measure starting on a '5' (octave) and a 'L' (left hand) marking. The percussion parts continue with their respective rhythmic patterns.

พหุ ประถมศึกษา

พหุ ประถมศึกษา ชีวะ

9

Suona

Small Cymbal

Er xing

Drum

13

Suona

Small Cymbal

Er xing

Drum

17

Suona

Small Cymbal

Er xing

Drum

21

Suona

Small Cymbal

Er xing

Drum

tr tr tr tr

25

Suona

Small Cymbal

Er xing

Drum

tr L

29

Suona

Small Cymbal

Er xing

Drum

tr tr L L tr

33

Suona

Small Cymbal

Er xing

Drum



14. Bao Zhuang Tai

Bao Zhuang Tai (抱妆台)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in two systems. The first system includes parts for Suona (唢呐), Small Cymbal (小镲), Er xing (二星), and Drum (鼓). The Suona part is in 4/4 time and features a melodic line with trills (tr) and a left-hand (L) accompaniment. The percussion parts provide a rhythmic accompaniment. The second system continues the Suona, Small Cymbal, Er xing, and Drum parts, with the Suona part starting on a higher note (marked '5') and including further melodic development and trills.

พหุ ประถมศึกษา

9

Suona

Small Cymbal

Er xing

Drum

13

Suona

Small Cymbal

Er xing

Drum

16

Suona

Small Cymbal

Er xing

Drum

20

Suona

Small Cymbal

Er xing

Drum

24

Suona

Small Cymbal

Er xing

Drum



15. Jiu Lian Huan

Jiu Lian Huan (九连环)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in three systems, each with four staves. The top staff is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the fourth for Drum (鼓). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and trills (tr). Measure numbers 1 through 10 are indicated at the beginning of each system. The Suona part features several trills in measures 2, 3, 6, 8, 9, and 10. The percussion parts consist of rhythmic patterns of eighth and quarter notes.

System 1 (Measures 1-4):

- Suona:** Measure 1: Rest. Measure 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5 (trill). Measure 3: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5 (trill). Measure 4: Quarter note A5, quarter note B5, quarter note C6, quarter note D6 (trill).
- Small Cymbal:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Quarter note G4, quarter rest.
- Er xing:** Measure 1: Rest. Measure 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 3: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 4: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
- Drum:** Measure 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 3: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 4: Quarter note E6, quarter note F#6, quarter note G6, quarter note A6.

System 2 (Measures 5-7):

- Suona:** Measure 5: Quarter note B5, quarter note C6, quarter note D6, quarter note E6. Measure 6: Quarter note F#6, quarter note G6, quarter note A6, quarter note B6 (trill). Measure 7: Quarter note C7, quarter note D7, quarter note E7, quarter note F#7 (trill).
- Small Cymbal:** Measure 5: Quarter note G4, quarter rest. Measure 6: Quarter note A4, quarter rest. Measure 7: Quarter note B4, quarter rest.
- Er xing:** Measure 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 7: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
- Drum:** Measure 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 7: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.

System 3 (Measures 8-10):

- Suona:** Measure 8: Quarter note B5, quarter rest, quarter note G5, quarter note A5 (trill). Measure 9: Quarter note B5, quarter note C6, quarter note D6, quarter note E6 (trill). Measure 10: Quarter note F#6, quarter note G6, quarter note A6, quarter note B6 (trill).
- Small Cymbal:** Measure 8: Quarter note G4, quarter rest. Measure 9: Quarter note A4, quarter rest. Measure 10: Quarter note B4, quarter rest.
- Er xing:** Measure 8: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 9: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 10: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
- Drum:** Measure 8: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 9: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 10: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.

Musical score for measures 11 through 23, featuring four staves: Suona (Melody), Small Cymbal, Er xing, and Drum. The key signature is one sharp (F#).

Measures 11-13: Suona has trills (tr) on measures 11 and 12. Small Cymbal has a pattern of x and z. Er xing has a pattern of z and x. Drum has a pattern of z, x, x, z, z, z.

Measures 14-17: Suona has a dotted quarter note on measure 15. Small Cymbal has a pattern of x and z. Er xing has a pattern of z and x. Drum has a pattern of z, x, x, z, z, z.

Measures 18-20: Suona has a trill (tr) on measure 18. Small Cymbal has a pattern of x and z. Er xing has a pattern of z and x. Drum has a pattern of z, x, x, z, z, z.

Measures 21-23: Suona has a trill (tr) on measure 23. Small Cymbal has a pattern of x and z. Er xing has a pattern of z and x. Drum has a pattern of z, x, x, z, z, z.

24 25 *tr* 26 27 *tr*

Suona

Small Cymbal

Er xing

Drum

28 L 29 *tr* 30 31 *tr* *tr*

Suona

Small Cymbal

Er xing

Drum

32

Suona

Small Cymbal

Er xing

Drum

16. Si Ping Qiang

Si Ping Qiang (四平腔)

Suona: Lai Zhongcheng
 Percussion: Zeng Xianyin
 Recorder: Ying Ren

The musical score is arranged in four systems, each with four staves. The top staff is for the Suona (唢呐), the second for Small Cymbal (小镲), the third for Er xing (二星), and the fourth for Drum (鼓). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and trills (tr). Measure numbers 1 through 10 are indicated at the beginning of each system. A large grey watermark is visible on the left side of the page.

System 1: Measures 1-3. Suona starts with a rest in measure 1, followed by a trill in measure 2, and a trill in measure 3. Small Cymbal has rests in measures 1 and 2, then a pattern of eighth notes in measure 3. Er xing and Drum have rhythmic patterns of eighth notes and quarter notes.

System 2: Measures 4-6. Suona has a trill in measure 4, followed by quarter notes in measures 5 and 6. Small Cymbal has a pattern of eighth notes in measures 4 and 5, then a rest in measure 6. Er xing and Drum continue with rhythmic patterns.

System 3: Measures 7-10. Suona has quarter notes in measures 7 and 8, followed by a trill in measure 9, and quarter notes in measure 10. Small Cymbal has a pattern of eighth notes in measures 7 and 8, then a rest in measure 9, and a pattern in measure 10. Er xing and Drum continue with rhythmic patterns.

Musical score for measures 11 through 23, featuring four instruments: Suona, Small Cymbal, Er xing, and Drum. The score is written in treble clef with a key signature of one sharp (F#).

Measure 11: Suona plays a half note G4 (marked *L*), followed by a quarter note B4 (marked *tr*). Small Cymbal, Er xing, and Drum play a rhythmic pattern of quarter notes.

Measure 12: Suona plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Small Cymbal, Er xing, and Drum continue with the rhythmic pattern.

Measure 13: Suona plays a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Small Cymbal, Er xing, and Drum continue with the rhythmic pattern.

Measure 14: Suona plays a half note G4 (marked *L*), followed by a quarter note B4. Small Cymbal, Er xing, and Drum play the rhythmic pattern.

Measure 15: Suona plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Small Cymbal, Er xing, and Drum continue with the rhythmic pattern.

Measure 16: Suona plays a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Small Cymbal, Er xing, and Drum continue with the rhythmic pattern.

Measure 17: Suona plays a half note G4 (marked *tr*), followed by a quarter note B4. Small Cymbal, Er xing, and Drum play the rhythmic pattern.

Measure 18: Suona plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Small Cymbal, Er xing, and Drum continue with the rhythmic pattern.

Measure 19: Suona plays a half note G4 (marked *L*), followed by a quarter note B4. Small Cymbal, Er xing, and Drum play the rhythmic pattern.

Measure 20: Suona plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Small Cymbal, Er xing, and Drum play the rhythmic pattern.

Measure 21: Suona plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 (marked *tr*). Small Cymbal, Er xing, and Drum play the rhythmic pattern.

Measure 22: Suona plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 (marked *tr*). Small Cymbal, Er xing, and Drum play the rhythmic pattern.

Measure 23: Suona plays a half note G4 (marked *tr*), followed by a quarter note B4. Small Cymbal, Er xing, and Drum play the rhythmic pattern.

17. Jiang Yin Diao

Jiang Yin Diao (江音调)

Suona in first voice: Lai Zhongcheng

Suona in second voice: Zeng Xianyin

Recorder: Ying Ren

5

9



18. Zhi Ma Gan

Zhi Ma Gan (芝麻杆)

Suona in first voice:Lai Zhongcheng

Suona in second voice:Zeng Xianyin

Recorder:Ying Ren

The musical score is written for two Suona instruments in a 4/4 time signature with a key signature of one flat (B-flat). The score is divided into 18 measures, with each measure numbered at the beginning of the staff. The notation includes various musical symbols such as slurs, accents, and trills. The first voice (top staff) and second voice (bottom staff) are both labeled 'Suona'. The score concludes with a double bar line at the end of measure 18.

1
Suona

2
Suona

3 L
Suona

4
Suona

5
Suona

6
Suona

7
Suona

8
Suona

9
Suona

10 L
Suona

11
Suona

12
Suona

13 tr
Suona

14
Suona

15
Suona

16 tr L
Suona

17
Suona

18 tr
Suona

BIOGRAPHY

NAME	Ying Ren
DATE OF BIRTH	12/4/1990
PLACE OF BIRTH	Zigong, Sichuan Province, China
ADDRESS	No. 77, Daliangshan Road, Chengdu, Sichuan Province, China.
POSITION	University Teacher
PLACE OF WORK	Sichuan Film and Television University
EDUCATION	2008-2012 (Bachelor's Degree) Sichuan Conservatory of Music 2012-2015 (Master's Degree) Sichuan Conservatory of Music 2022-2025 (Ph.D.) College of Music, Mahasarakham University, Thailand

